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THE

ROYAL ACADEMY OF ARTS.

VOLUME I.

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THE HISTORY

OF

THE ROYAL ACADEMY OF ARTS

FROM ITS FOUNDATION IN 1768 TO THE PRESENT TIME.

WITH BIOGRAPHICAL NOTICES OF ALL THE MEMBERS.

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BY WILLIAM SANDBY.

IN TWO VOLUMES.

VOL. I.

LONDON:
LONGMAN, GREEN, LONGMAN, ROBERTS, & GREEN.
1862.

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TO

HER MOST GRACIOUS MAJESTY

THE QUEEN,

THE PATRON OF THE ROYAL ACADEMY OF ARTS,

THE FOLLOWING

HISTORY OF THAT INSTITUTION,

FOUNDED BY HER MAJESTY'S ILLUSTRIOUS ANCESTOR

KING GEORGE THE THIRD,

AND NOW FOSTERED BY HER GRACIOUS PROTECTION,

IS, WITH HER MAJESTY'S PERMISSION,

MOST HUMBLY DEDICATED

BY

HER MAJESTY'S MOST LOYAL, DEVOTED, AND HUMBLE SERVANT

WILLIAM SANDBY.

PREFACE.

IT is scarcely necessary to offer an explanation or an apology for the appearance of a History of the Royal Academy of Arts — an institution which has endured for nearly a century, and has been the centre around which the most eminent professors of the arts in this country have been gathered during that long period.

My own surprise is that an account of the Royal Academy, combined with notices of its members, has not been published long since; and it was only after continued expectancy that such a work would be written by an abler hand, that I ventured to undertake it — feeling that every year's delay would make the task more unsatisfactory, and the information, as to the early part of the history, less accurate.

Still, I should have been glad if a member of the Academy, or, if not a professional artist, at least one deserving the name of a connoisseur, had undertaken the work, rather than one who, while regarding it as a labour of love, can lay no claim to a technical knowledge of art, and whose professional occupations have only admitted of his devoting the leisure hours of each day to the pleasant task of tracing the history

and progress of an institution which has been the means of affording so much gratification to the lovers of the arts, and of conferring so many important advantages upon the professional artists of this country.

The statements frequently circulated adverse and prejudicial to the Royal Academy — apparently arising from a wrong impression as to the nature of its constitution, or from ignorance of its proceedings — have, at length, impelled me, however, to endeavour to write its history, in the hope that, by giving a simple record of facts relating to its career in the past, I might remove some of the unkind and undeserved opposition to which it has been exposed, in the future.

Before commencing my work, I deemed it necessary to solicit permission to consult the records of the Academy; and, although I was personally unknown to the President and Council, their consent was at once given, without any reservation. Several of the members, to whom I have applied for information as to their own personal history, have also most kindly aided me in the biographical part of my work. To the President and Council, to these gentlemen, and to the Registrar, who afforded me every needful facility in obtaining access to, and explanation of, the documents in his charge, I beg to tender my grateful acknowledgements.

The plan of the work scarcely requires explanation. I have first endeavoured to show the state of anarchy and confusion into which the old Art Societies, preceding the foundation of the Royal Academy, had fallen, at the time when it was established; and I have then divided the subsequent history into periods — being the term of each Presidentship — in order that I might

thus group together in successive chapters, as far as possible, the history of the members, with that of the Academy, in each stage of its progress.

The biographical notices have somewhat the dictionary form, which I have adopted to condense the facts contained in them as much as possible, and to facilitate reference. The information contained in several of these has been derived from the detailed memoirs published separately of the more distinguished artists; in others from notices which have appeared in various works and periodicals, some of older, and some of modern date; and several of the later memoirs are based upon information obtained by direct communication with the living originals.

It is right that I should state that the members of the Royal Academy are in no way responsible for any opinions, statements, or suggestions contained in this book; and that, when speaking of the character of the works of artists, whether deceased or living, I have endeavoured to confirm or correct my own opinions by the estimate which more competent judges have formed of them.

In a work containing more than two hundred biographical notices of men, many of whom have lived in comparative seclusion, and also giving details relating to the history of art in England during a whole century, I can scarcely hope to have avoided some errors and inaccuracies, amidst the conflicting statements I have so often had to reconcile. For such faults as I fear there may be, I must crave the indulgence of the reader.

It has often been impossible to avoid some slight repetitions, when writing the history of the Academy,

and of its members, in separate chapters, and when recapitulating the results of alterations and arrangements, made at different periods, and recorded as they occurred. It seemed to me preferable to lay myself open to this charge rather than to give the reader the trouble of referring, by foot-notes, from one chapter to another. The Appendices will be found to contain many interesting particulars connected with the laws and regulations of the Royal Academy and its schools, and also in relation to the personal labours of the members; and the Index will, it is hoped, guide the reader to the principal contents of these volumes.

LONDON:
April 24, 1862.

CONTENTS

OF

THE FIRST VOLUME.

CHAPTER I.

THE EARLY HISTORY OF THE FINE ARTS IN ENGLAND.

Influence of Art — The English School a comparatively Modern Creation — Causes of its Tardy Development — Notices of Art and Artists in the Saxon and Norman Periods — The Foreign Schools — The Effects of the Invention of Printing and of the Reformation upon Art — Its Condition in England subsequent to the Reformation — Charles I. as a Patron of the Fine Arts — The Georgian Era — Patronage of Foreign Artists by the English Sovereigns — Connoisseurship — Portrait Painting — Decorations of Ceilings, &c. — Sign Painters — The Characteristics of the English School . . . . . PAGE 1

CHAPTER II.

EARLY ACADEMIES OF ART IN ENGLAND.

The Necessity and Advantages of the Study of Art — The Ancient Guilds of Art — The "Museum Minervæ" in Charles I.'s Reign — John Evelyn's Plan for an Academy of Art — Private Academies established by Sir G. Kneller, Sir J. Thornhill, and Hogarth — Offer of Aid in Founding an Art Academy made by the Society of Dilettanti — Project of a Public Academy of the Arts in 1753 — Nesbitt's "Essay on the Necessity of a Royal Academy" in 1755 — The Duke of Richmond's School of Design — The Exhibition of Pictures painted for the Foundling Hospital — The First General Exhibition of Pictures in 1760 — The First Society of Artists — The seceding "Free Society of Artists" — Apology for the Charge for Admission to the Exhibition by Dr. Johnson — Strife and Dissension in the "Incorporated Society of Artists of Great Britain" — Resignation of the Original Directors 17

CHAPTER III.

ORIGIN AND FOUNDATION OF THE ROYAL ACADEMY, 1768.

Royal Patronage of Art solicited — Favourable Reception of the Artists' Memorial by George III. — Plan of the Royal Academy — Instrument of its Institution — Obligation signed by its First Members — Election of Officers and Professors — First Public Announcement of its Foundation — The Fate of the Incorporated Society of Artists — The Diploma — The Royal Favour and Bounty bestowed on the Academy, and its Influence on Art — The Limitation of the Number of the Royal Academicians to Forty — The Example of Foreign Academies in this respect — Restriction of Members from exhibiting their Works elsewhere than at the Academy — The Advantages of the Exhibition to Non-Members — The Question as to the Utility of Academies of Art — The Characteristics of the English School . . . . . PAGE 45

CHAPTER IV.

THE FOUNDATION MEMBERS OF THE ROYAL ACADEMY . . 72

CHAPTER V.

THE ROYAL ACADEMY UNDER THE PRESIDENCY OF SIR JOSHUA REYNOLDS, 1768-1792 124

Opening of the Royal Academy — Address of the President — The Schools — Election of Associate-Engravers — The Annual Exhibitions — Appropriation of its Funds — Lectures — Appointment of Associates, a Librarian, and Honorary Members — The Early Home of the Academy — The Annual Dinner — Proposal made by the Academicians to decorate St. Paul's — The Society of Arts — The Pension Fund established — The Pall-Mall Exhibitions until 1779 — The Removal to Somerset House, 1780 — Discontinuance of Aid from the Privy Purse — Complaints as to Exclusion of Pictures — Peter Pindar and other Satirists attack the Academy — Boydell's Shakspeare Gallery — Internal Troubles — Reynolds's Resignation of the Office of President, and Re-acceptance of it — His last Discourse — Changes in the Academy by Death of original, and Election of new Members — Succession of Officers — The Exhibitions from 1781 to 1791 124

CHAPTER VI.

ROYAL ACADEMICIANS ELECTED DURING THE PRESIDENCY OF SIR J. REYNOLDS . . . . . PAGE 176

CHAPTER VII.

ASSOCIATES ELECTED DURING THE PRESIDENCY OF SIR JOSHUA REYNOLDS, WHO DID NOT SUBSEQUENTLY BECOME ROYAL ACADEMICIANS . . 230

CHAPTER VIII.

THE ROYAL ACADEMY UNDER THE PRESIDENCY OF BENJAMIN WEST, 1792-1820

Qualifications of West for the Office of President — His Addresses — The Fate of Proctor the Sculptor — Publication of Bromley's "History of the Fine Arts" — Anthony Pasquin's Attacks on the Royal Academy — Royal Warrant for the Appointment of a Treasurer to succeed Sir William Chambers — Finances of the Academy — Pension Fund established — Dispute between the General Assembly and the Council — Barry's Dismissal from the Office of Professor of Painting and from the Academy — Grant towards the Fund for the Exigencies of the State — Laws as to Students amended — Award of Pensions to Widows of deceased Members — Illness of the King, as it affected West, and the Progress of the Arts — Temporary Resignation of the President — His Plan for a National Association of Art — Artists' Volunteer Corps — Prince Hoare's Academic Annals and Foreign Correspondence — Establishment of the (Old) Water Colour Society and the British Institution — John Landseer's Appeal for full Academic Honours for Engravers — Varnishing Days — Financial Arrangements amended in 1809 — Complimentary Presents made by the Academy — Premiums offered by the British Institution — The Commemoration of Reynolds, 1813 — Waterloo Memorial proposed — Canova's Visit to England — Exclusion of G. H. Harlowe from the Royal Academy — Privileges of Students, and Increase of Allowances to travelling Students — Pensions augmented — Commemoration of Fiftieth Anniversary — Last Years and Death of the President — Changes among the Members and Officers of the Academy — Its Financial Position — The Exhibitions . . . 248

CHAPTER IX.

ROYAL ACADEMICIANS ELECTED DURING THE PRESIDENCY OF BENJAMIN WEST . . . . . PAGE 290

CHAPTER X.

ASSOCIATES ELECTED DURING THE PRESIDENTSHIP OF BENJAMIN WEST, WHO DID NOT SUBSEQUENTLY BECOME ROYAL ACADEMICIANS . 395

LIST OF ILLUSTRATIONS

IN

THE FIRST VOLUME.

THE ROYAL ACADEMY, 1862: being the East Wing of the National Gallery, Trafalgar Square . . . . . *Frontispiece*

THE OLD ACADEMY in Peter's Court, St. Martin's Lane . . . PAGE 23

SIR JOSHUA REYNOLDS, P.R.A. 124
(From the Portrait by Himself, in possession of the Royal Academy.)

VIEW OF THE OLD ROYAL ACADEMY in Pall Mall, 1769–1779 . . . 125
(From a Drawing in the Print Room of the British Museum.)

PORTION OF OLD SOMERSET HOUSE, occupied by the Royal Academy, 1771–9 139
(From an aquatinta Print by W. Moss.)

THE ROYAL ACADEMY in New Somerset House, 1780—1837 155

BENJAMIN WEST, P.R.A. 249
(From the Portrait by Sir Thomas Lawrence, P.R.A.)

THE HISTORY

OF THE

ROYAL ACADEMY OF ARTS

CHAPTER I.

THE EARLY HISTORY OF THE FINE ARTS IN ENGLAND

Influence of Art — The English School a comparatively Modern Creation — Causes of its tardy Development — Notices of Art and Artists in the Saxon and Norman Periods — The Foreign Schools — The Effects of the Invention of Printing and of the Reformation upon Art — Its Condition in England subsequent to the Reformation — Charles I. as a Patron of the Fine Arts — The Georgian Era — Patronage of Foreign Artists by the English Sovereigns — Connoisseurship — Portrait Painting — Decorations of Ceilings, &c. — Sign Painters — The Characteristics of the English School.

THE history of Art, in any of its branches, is an important and interesting subject; for it is in reality little less than the history of the taste and moral refinement of the people, their advancement in civilisation, and in the appreciation of all that is beautiful and true. In proportion to the development of these principles of progress, in the same degree have the arts flourished; and those who wish to observe the growth of the one, ought not indifferently to pass by the consideration of the other. When once the love of art is created in a nation, it does not rest satisfied till it has attained to the possession and enjoyment of its noblest performances; and thus the advance towards perfection, and the healthy influences of

elevated and refined feelings, are combined together to produce the happiest results upon individuals and communities. It has been truly stated that a taste for what is beautiful is one great step to a taste for what is good. Kings and statesmen may therefore regard the encouragement of the arts at home, to be as much a part of their duty as the defence of their country in the field, or the maintenance of its interests in the cabinet. The pictured morals of the work of art charm our minds, and, through our eyes, correct our hearts. Pictures, it has been well-said, are the books of the unlettered, and they are to be read as books,—the work of one mind addressed to another mind,—it being, however, necessary, in order to derive real instruction from them, that the language in which they are written should be understood.

It was thus with the influence of Art in England. So long as it was unappreciated by the people,—so long as it remained the refined and ennobling taste of the few,—its effects were but limited; but when it came at length to be made known to, and understood by, the many, then the habits and tastes of the people generally improved, and so will continue to improve, in proportion to the extension of its pure and gracious influences.

Yet it was not till a comparatively recent period that England could boast of a native School of Painting; indeed, a single century embraces the period during which it can be said that the British School of Art has been in existence; and as we now contemplate the powers of the artists of this country, the number of the professors and patrons of the fine arts, and the influence which is thus exercised over the tastes and tendencies of the people, we cannot but rejoice at the progress which a century has effected in the advancement of the fine arts in England. The time has long since passed away when continental critics were able to suggest (as was done by the Abbé du Bos, Winckelmann, and others) that the frigidity of climate in this country, operating upon the imagination of its

inhabitants, hindered that warm and vigorous exertion of fancy which enabled the Italians of old to rise to fame. It now needs no argument to prove that in the works of the English school there is certainly not less originality of thought, or variety of execution, or difference in mode of composition, than in any school of art in any age or country, if we except, indeed, the most celebrated masters of Italy.

It is, nevertheless, both interesting and profitable to trace the progress of the arts among us, and to observe the causes which have operated to retard the formation of anything like a distinctive English School of Art until so late a period in the history of this country. True it is that art, like the oak, grows but slowly and gradually to maturity and strength; but while others of the handmaids of civilisation were gaining power among us, painting and the sister arts were centuries in developing their beneficial influence, and rose but tardily to the importance they have now attained. A brief review of the records and remains of art in England, which are scattered up and down in the history of the country, will help us in this inquiry.

The antiquities which have been preserved to us of early British and Saxon times are sufficient to prove that architecture and sculpture were practised extensively, and that painting, or at least design, with simple light and shade, was then understood. During the Norman period, architecture underwent a still further development; but ecclesiastics (and these chiefly foreigners) designed the cathedrals, and painted the frescoes, the stained glass, and the missals which adorned the libraries and the halls of the abbeys and monasteries. Henry III. (1216–1272) was an earnest patron of the fine arts, founding cathedrals, and enriching them with sculpture and painting. It was at this period, and in the reign of Edward III. (A.D. 1327–1377), that the works in the Painted Chamber and St. Stephen's Chapel, Westminster, were executed.

A long blank interval succeeds, during which artists only copied the forms of saints and angels which had been transmitted from preceding generations, and entered upon the work of illuminations for missals and books of chivalry and romance, which eventually led the way to better things. There is a very curious portrait of Richard II. (1377–99), preserved in an ancient diptych, the property of the Earl of Pembroke, which was exhibited at Manchester in 1857, representing the King, with his patron saints (St. George and John the Baptist) on the one wing, and the 'Madonna and Child,' with angels, on the other. There is also a full-length portrait of this monarch, belonging to the Dean and Chapter, at Westminster; but it is supposed to be a work of a later period. In the reign of Henry VI. (1422–1461), England possessed at least one celebrated native artist, in the person of William Austen, who, in executing the famous monument to Richard de Beauchamp, Earl of Warwick, in St. Mary's Church at Warwick, is considered to have rivalled his great contemporaries in Italy, Donatello and Ghiberti. In the reign of the next Henry (1485–1509), when painting had elevated Italy to the highest dignity among the nations, the arts in England found a more liberal patron than in any previous British monarch; the painters, Jan Mabuse and Hans Holbein, were employed by him, and the famous Chapel of Henry VII. at Westminster was erected. Most of the portraits of the illustrious personages of the reign of Henry VIII. we owe to Holbein; and an invitation was also given by the same monarch to Raffaelle, requesting him to visit the English court. Although this proved unsuccessful, several of his pupils, and other Italian artists, found employment in this country during the reign of the last of the Henries. Sir Anthony More was the principal painter to Queen Mary; and in the reign of Elizabeth (1558–1603), two English artists, Nicholas Hilliard, and his pupil, Isaac Oliver, distinguished themselves as miniature painters.

Abroad, the chief glory of the arts was in connection with the teaching of religion. The first specimens of Christian art were found in the Roman catacombs; next came the mosaics of the Italian and Sicilian cities, and the illumination of books of devotion. The Byzantines followed with their paintings on wood of the 'Madonna and Child,' and figures of the saints. Then began the revival of the arts in the formation of the Italian schools, framed on Byzantine models,—the Siennese beginning with Oderico in 1213; the Florentine with Cimabue and Giotto in 1276; the Umbrian in 1368; the Roman, represented by Raffaelle and his followers, in 1483; and a host of others of less note, which multiplied and prospered until the period of their decline in the sixteenth century. These are, however, remarkable for their separate and independent development, which reached its culminating point in Raffaelle and his illustrious contemporaries. While the genius of the Italian artists was thus gradually improving the art of painting, there were in Germany the early masters of Cologne (1297–1357), and the later ones, with Albert Durer at their head, in 1471, —the Flemish school beginning with Van Eyck (1370); the Dutch with Rembrandt (1606) and his followers; and the French and Spanish schools, each attaining to the zenith of their power about the same time with those we have mentioned.

It has been observed that the decline of painting was simultaneous with the invention and the rapid development of the powers of the printing press. A more effective means of diffusing knowledge was thus set in action, and by it art was deprived of its higher and nobler aims as the chief instructor of mankind. To the principles of the Reformation[1] also have been attributed the tardy growth in England of the taste for art which seemed to

[1] See Barry's "Inquiry into the Obstructions to the Acquisition of the Arts in England."

have been previously awakened. Painting was no longer employed as one of the chief moral and religious instructors of the mass of the people, and the preachers of religion no longer attempted to enforce their doctrines and precepts by its aid; and there is little doubt that the removal of all the images and paintings from the churches which then took place was inimical to the prospects of art at the time. Queen Elizabeth showed little favour to its professors; and her personal objection to any illustration of religious truths by pictorial representation may not unnaturally have led to the impression that the Reformation, which she so strongly advocated, was equally opposed to all productions of art. Such, however, is very far from being the case; for the experience of modern times shows that the Reformed faith, if it has checked the almost exclusive application of art to religious topics, and the reproduction of conventional forms for devotional purposes, has opened to it an endless field in the varied materials which the freedom of thought, liberty of inquiry, and extension of general knowledge will always continue to discover and suggest. Nor, indeed, is there any subject so replete with incidents picturesque, graphic, various, and touching, as that which the history of the Bible, and especially the life of the Divine Founder of the Christian faith, affords to the painter. It was the mere superstitious repetition of pictures for the purposes of worship which the Reformation condemned, not the representation of any actual event in that most true and characteristic chronicle of the history of mankind.

But, with such influences at work, it became necessary to create a new taste for art in England. There were no longer commonwealths, as of old time, seeking to record by its aid their fame and progress for posterity to admire and emulate; churches and convents no longer called for the best energies of the painter to adorn the shrine to which myriads of pilgrims thronged, or where devotees worshipped, with representations of saintly beauty or

faith or zeal; and art had, therefore, henceforth to depend upon the individual patronage of the wealthy classes until it could awaken public sympathy for classical or religious subjects. Hence its first support, under this altered state of things, was in the lord or the rich citizen desiring to adorn his mansion, — in the first instance, probably, with family portraits, but, as his taste improved, with other works more distinctly the productions of high artistic genius and imagination. Portrait painting was the branch of art which Queen Elizabeth principally encouraged; and her example was followed by her subjects, and by her successor, James I. (1603–1625), who employed Paul Vansomer, Jansen, and Myttens, all Dutch artists, and the English miniature painter, Peter Oliver. Nicholas Stone, the sculptor, was also eminent in this reign.

It is to the reign of Charles I. (1625–1649) that we must turn for the brightest page in the early history of art in England. Then it was that the first royal collection of pictures was formed, and that the sovereign became truly the liberal patron of art. The Royal Gallery (formed partly of the pictures gathered together by Henry VIII. and by Prince Henry, and subsequently enriched by the assemblage of works made by the Earl of Arundel, by presents of pictures from foreign courts, and by purchases judiciously made by King Charles himself) numbered 460 pictures, including the famous cartoons of Raffaelle and Mantegna, and many works by Rembrandt, Correggio, Titian, Rubens, Paul Veronese, and other eminent masters. These were intended only as the commencement of a much larger collection; and agents of the King travelled over the continent, paying handsomely for the pictures they bought. Many of these works were destroyed in the fire at the Old Palace of Whitehall, and many more were dispersed during the Commonwealth. To the visit of Rubens, as the ambassador of the Infanta of Spain, and the King's cordial welcome to the illustrious artist, we owe that noble work, 'The Apotheosis of King James,' painted

by him for the ceiling of the banqueting-hall of Whitehall. For this work he received £3000 and the honour of knighthood. Another celebrated painter, Vandyke, who had studied under Rubens, was admitted into the ranks of the royal painters, and was also knighted by Charles I.; while at the same time English artists received gracious and liberal encouragement. Among these the principal were William Dobson, Robert Walker, and George Jameson, eminent as portrait painters; Francis Barlow, known by his pictures of hawking and birds on the wing; Gibson, the dwarf, who drew heads admirably in water-colours; and Nicholas ("old") Stone, an excellent colourist. The constant employment given by the King to Inigo Jones, the architect, was another instance of his good taste, and his desire to promote the cause of art. It was in this reign, also, as we shall have occasion to mention more in detail hereafter, that the first attempt was made to establish a public school of art.

The troublous times which followed these happy days of poor Charles I. swept away much of the impulse he had given to the cultivation of a taste for art. The pictures he had collected were sold, and depreciated as worse than valueless; the taste for painting was regarded as sinful; monuments were looked upon by the eyes of Puritans either as idolatries or marks of pride and vain-glory; and when a reaction followed the stern severities of the Commonwealth at the period of the Restoration (1660), we trace the influence of the dissolute spirit of the times in the meretricious graces of the beauties of the court of Charles II., as preserved to us in the works of Sir Peter Lely at Hampton Court, who succeeded Vandyke as the court painter, but did not equal him in ability. Antonio Verrio, the painter of the allegories on ceilings, which came into fashion at this time, and the Vanderveldes, the marine painters, were employed in England during this reign; and Samuel Cooper was a native miniature painter of great merit. In architecture we find the

single illustrious name of Sir Christopher Wren, the architect of St. Paul's; and in sculpture those of Colley Cibber and Grinling Gibbons.

The next step in this brief retrospect brings Sir Godfrey Kneller before us, in 1674, as the successor of Lely. He continued to paint portraits of all the illustrious personages till the time of George I., and was long the favourite court painter, having been knighted by William III. and created a baronet by George I. John Riley also received some degree of notice from James II. and from William and Mary; and at the same time a large number of foreign artists, whose names are now forgotten, or very little known, were finding lucrative employment in England. In Queen Anne's reign the decline of good painting and the practice of forging copies of works of eminent artists are noticeable; and when George I. came to the throne (1714) the prospect of raising the position of artists, or of improving the public taste for art in England, seemed as remote as it had ever been.

The main cause of this melancholy state of things was to be found in the practice of preferring foreign painters to the only lucrative appointments for artists in the gift of the Crown, and thus leading all other patrons of art to suppose that nothing but mediocrity could be looked for among our native artists. The absence of any collections of pictures hindered any correction of this erroneous impression by a comparison of the productions of the one with the other; while the English artists also laboured under the disadvantage of being unable to study the works of the great masters of the Italian schools. It is greatly to their honour and credit that, notwithstanding their difficulties in self-improvement, and the unfair prejudice against them on the part of English art-patrons, they at length overcame, by dint of their own energy and by the power of their own genius, the depreciation of their talents so unfairly excited by the example of the highest personages in the realm. The succession of court

painters domiciled in England, and monopolising court patronage, gradually became smaller as they found themselves unable to compete in talent with the English artists. Laguerre, the French painter of allegories for ceilings; Canaletto, the gifted Venetian landscape painter; Dahl, Netzcher, and Denner, the Dutch portrait painters, are among the last of the immigrants from abroad. Charles Jervas, Jonathan Richardson, and Sir James Thornhill, painters, and Hawkesmoor and Gibbs, the architects, are added to the list of English artists in the reign of George I. (1714–1727). Many of these continued their labours in the reign of his successor (1727–1760); and to these must then be added Hudson, the master of Reynolds; Francis Hayman, the historical painter; Samuel Scott and George Lambert, landscape painters; Knapton and Cotes, famous in portraiture; the illustrious William Hogarth; and most of the artists who will hereafter be mentioned in connection with the foundation of the Royal Academy, who were then rising into notice.[1]

From this cursory glance at the history of art in England we are able to discover why so little progress was made in the formation of a native school of painting until such a very recent period. As far as its advancement depended upon the fostering care of the government, the whole interval between the reign of Charles I. and the commencement of the reign of George III. is little more than a blank. In literature and science, as well as in art, some great characters have thrown a lustre upon the dark periods of history by their exertions and attainments,—the more conspicuous, perhaps, in the absence of all public encouragement. Thus Milton, Wren, Barrow, Locke, Newton, and Flamsteed, rise up as illustrious

[1] A more detailed account of the foreign artists who were practising in England in early times, and of the native professors of the arts, will be found in Horace Walpole's "Anecdotes of Painting in England," and in W. B. S. Taylor's "Origin, Progress, and present Condition of the Fine Arts in Great Britain." 2 vols. 8vo. 1841.

examples; and Addison, Steele, Prior, Bolingbroke, Walpole, Swift, Pope, and Halley, are other instances in which men of talent rose to eminence without requiring the encouragement of government. A golden chain links together in unbroken succession some few men in each generation whose talent was sufficiently conspicuous to prevent the reproach of there being any time when England had no representative of art-talent among its own people. But from the little inclination evinced by the greater number of the English sovereigns to foster the arts, a popular taste for them was not created in the nation generally; and when the patronage of the aristocracy began to be turned into this channel, the example of the court in choosing foreigners, even as portrait painters, was generally followed.

It was not, however, that there was no patronage of art, or taste for it, in England; on the contrary, at the beginning of the Georgian era there was a perfect rage of connoisseurship; but it was injudicious, and itself created many of the obstacles to the true advancement of art. It was the picture dealer who was in the ascendant, who imported and sold at large prices copies, imitations, and studies by obscure artists of all the renowned works of the artists of Italy and Flanders, giving to these productions the names of the great masters of ancient art. Thus in Gwyn's "Essay on Design," &c., published in 1749, it is said—"We often hear of a sum given for a single work of an ancient master that equals the annual revenue of a gentleman's estate; and sometimes in those cases the ignorance of the purchaser, or the knavery of the seller, imposes a copy of little value instead of an original." Indeed it is found at all times that a demand for certain articles of commerce at once creates the supply; and as Raffaelles, Correggios, and Rembrandts are in request, so they are quickly made for sale; and the ingenuity and skill of the manufacturers are exerted to the utmost to meet the required demand. This is done

in two ways,—by the conversion of genuine pictures of one master into spurious pictures attributed to another, and by bold and entire forgery.

While thus a false taste was generated, and the limited patronage of art was unwisely exercised, it is also to the absence of any large schemes on the part of the government to foster the growth of native talent that the tardy development of the English school must be attributed. It is by such cultivation of the fine arts that kingdoms have acquired dignity and reputation; and history, whether ancient or modern, shows how intimately such encouragement is connected with advancement in everything that is valuable in science, literature, and philosophy. Experience has proved that free governments such as that of England are most suitable to the production of native talents, to the maturity of the powers of the human mind, and to the growth of every species of excellence, since they only open to merit the prospect of reward and distinction.

The absence of such encouragement in this country in former times, the exclusive patronage of foreign artists by the few who cared for art at all, and the rage of connoisseurs in collecting "old masters,"—many of them of most melancholy modern manufacture,—led the English artists of the last century to endeavour to get a living by copying such works of excellence of this kind as they could obtain access to, and to imitate, as much as possible, the peculiarities of the older painters in their modern representations, both of persons and of English scenery. Thus portraits were painted in the positions and costumes depicted by the painters of the sixteenth and seventeenth centuries, and landscapes of our own country were constructed from prints, after the works of the old Dutch and French masters. Hogarth ridiculed—and very properly—this servile adaptation of so much that was inconsistent with our own national characteristics, and in all his graphic delineations drew from nature, employing no fictitious means for heightening

the effect of his truthful representations. His men and women were just such as could have been seen in London streets in his time; his backgrounds were sketches of familiar haunts of the people he represented; and all was real and lifelike, because all was natural and true. What he accomplished for genre painting was effected by his contemporary, Paul Sandby, for landscape painting. He went to nature for his prototype, and thus drew real views of English scenery; whereas his predecessors had composed their pictures in part from the scene represented, and partly from inserted "bits" and effects, copied from the older foreign artists, or else confined themselves to those elaborate topographical drawings of perspective views and bird's-eye panoramas which were in vogue at that period.

One means of employment for painters for nearly a century after the Restoration was the internal decoration of the royal palaces and the mansions of the nobility by an adaptation of the plafond painting which was so popular in France under Louis XIV.. We have mentioned Verrio and Laguerre, and even Rubens, as so employed; and the chief occupation of Sir James Thornhill was the painting of walls and ceilings, for which he was paid by measurement, at so much per yard. Thus for the designs in the great hall of Greenwich Hospital he received £3 per yard. Copyists were employed on an inferior scale, to fill up panels with landscapes and subjects from the old masters at forty or fifty shillings each, and this tended to depreciate the demand for works of a higher character. Many artists, and these men of ability, often found employment in painting coach-panels with groups of allegorical figures, flowers, &c. Among them were included Hogarth, Catton, and Cipriani.

Before the changes which took place in the general appearance of London soon after the accession of George III., caused by the acts of Parliament ordering the removal of obstructions from the public thoroughfares, the universal use of Signs, not only for taverns and ale-houses, but also

for the shops of general tradesmen, proved the greatest resource of the English artists in obtaining employment. Addison[1] complains of the bad taste which many of these displayed. "There are daily absurdities hung out upon the sign-posts of this city, to the great scandal of foreigners, as well as those of our own country, who are curious spectators of the same. . . . Our streets are filled with 'Blue Boars,' 'Black Swans,' and 'Red Lions,' not to mention 'Flying Pigs,' and 'Hogs in Armour,' with many other creatures more extraordinary than any in the deserts of Africa."[2] But all were not of this character; for some of those painted by Catton, Wale, and Lamb, are described as bold and masterly works. The head, and sometimes the whole-length, figure of Shakespeare or other celebrities formed a frequent subject, and afforded ample scope for talent; indeed, such paintings often attracted attention by their excellence as works of art. There was a market established for the sale of these signs in Harp Alley, Shoe Lane; and at a somewhat later period than that to which we are now referring (1762), an exhibition was made[3] by the "Society of Sign-painters" of "a most magnificent collec-

[1] "Spectator," No. 28, 2nd April, 1711.

[2] There is no doubt that heraldry is the source whence these devices were derived: the first three are plainly a boar, azure; a lion, gules; a swan, sable. Besides those derived from heraldry (the arms frequently of the landed proprietors in each locality), many of the ancient signs had a religious origin: as the 'Golden Cross,' the 'Lamb and Flag,' or 'Agnus Dei,' &c. Portraits of famous personages and the reigning sovereign furnished another class; while those emblematical of Inns and of trades supplied an endless variety of subjects for the painter's skill.

[3] An account is given of the subjects of the signs in the "London Register" for 1762. Some of them are ridiculous enough. No. 8 was the 'Vicar of Bray,' an ass in a feather-topped grizzle, bands, and pudding sleeves. No. 9, 'The Irish Arms,' represents a pair of thick legs in white stockings and black gaiters. No. 16, 'A Man' personified by nine tailors at work. No. 19, 'Nobody *alias* Somebody,'—being the figure of an officer all head, arms, and legs, so drawn as not to miss the body; and its companion, 'Somebody *alias* Nobody,' with little head and huge body, holding a staff with a great air of importance. These last were attributed to Hogarth. The well-known sign of 'A man loaded with mischief,' *i. e.* carrying a woman, a magpie, and a monkey on his back, was also there: and many others characterised by wit and humour.

tion of portraits, landscapes, flower-pieces, history-pieces, night-pieces, Scripture-pieces, &c., designed by the ablest masters, and executed by the best hands in these kingdoms." It was held "at the large room, the upper end of Bow Street, Covent Garden, nearly opposite the Playhouse Passage," and seems to have afforded much amusement at a time when exhibitions of pictures of any kind were a novelty.[1]

From these glimpses at the history of art in England we see that the time was yet to come when its professors should attain their rightful position, and be permitted to exercise their skill on objects worthy of the efforts of genius, and when they should receive something approaching an adequate reward for their labour. Yet amidst all the disadvantages under which it was called into existence, the English school, founded upon the feelings and requirements of the age rather than upon any exalted theories of art, at once assumed the common-sense character of the people. Its professors devoted themselves to portraiture, to landscape, and the representation of scenes of domestic life. In these they have excelled; and as the national taste improved, poetical and historical composition found its exponents and its patrons, as knowledge and refinement made progress among us.

Thus it has come to pass that art mingles in the education, softens the labours, adds to the amusement, and is becoming the agreeable and elevating enjoyment of the many; while it was in former days, and those not long distant, the exclusive privilege of the few. All who have some natural appreciation of colour, proportion, and harmony, can now store their memories with agreeable recollections, and their minds with images of beauty, as they pass through life, whether it be spent in town or

[1] This exhibition was planned by the Nonsense Club, and managed by Bonnel Thornton, who intended it as a joke, in opposition to the Artists' Exhibition. It was very successful, and gave no offence even to those whom it was intended to ridicule.

country. All may possess a painter's eye, though they may not be able to use a painter's brush; and with it the objects of every landscape will group themselves in new forms of beauty. There will be new richness in every gleam of light, new solemnity in every deepening shade. So, too, when we understand the principles, and trace the history of architecture, we shall find in every stone in the ancient church or ruined castle or abbey, something by which we are drawn back into the long-forgotten past; and every sculptured form will have its history or its power of awakening our sympathy or admiration. In proportion as such sources of pleasant and elevating thought are increased, and better appreciated, both as means of instruction and as sources of enjoyment, will be the extension of the genial influences of the arts, and the increase of employment for those artists who recognise the high purpose they have to accomplish.

CHAPTER II.

EARLY ACADEMIES OF ART IN ENGLAND

The Necessity and Advantages of the Study of Art — The Ancient Guilds of Art — The "Museum Minervæ" in Charles I.'s Reign — John Evelyn's Plan for an Academy of Art — Private Academies established by Sir G. Kneller, Sir J. Thornhill, and Hogarth — Offer of Aid in founding an Art Academy made by the Society of Dilettanti — Project of a Public Academy of the Arts in 1753 *— Nesbitt's "Essay on the Necessity of a Royal Academy" in* 1755 *— The Duke of Richmond's School of Design — The Exhibition of Pictures painted for the Foundling Hospital — The First General Exhibition of Pictures in* 1760 *— The First Society of Artists — The seceding "Free Society of Artists" — Apology for the Charge for Admission to the Exhibition by Dr. Johnson — Strife and Dissension in the "Incorporated Society of Artists of Great Britain" — Resignation of the Original Directors.*

THE study of the fine arts has a tendency more direct than any other branch of education to improve and elevate the mind and to purify and refine the taste; and the better the arts become generally understood, the more will artists be stimulated to attain to higher excellence. For if the works they produce are to appeal to the moral feelings or the imagination of the beholder, to inspire him with a love of nature, or to impress upon his mind representations of transactions which have engaged the attention of mankind at other times than our own, the artist must himself have undergone a preparatory process of study, not only more detailed and technical, but also of the general principles of art, by which his own mind is enabled to suggest, as well as his skilful hand to execute, works which are to impress the minds and to open sources of enjoyment to others. On this subject Cousin observes, that "every work of art, whatever may be its form, small or great, figured, sung, or uttered—every work of art,

truly beautiful or sublime, throws the soul into a gentle or severe reverie that elevates it above grosser tastes. The emotion that the beautiful produces has a civilising influence; it is the beneficent result that art procures for humanity."

The practice of painting, when first extended beyond the cloister, was in a measure still dependent upon the monks for the knowledge of the preparation of the various pigments and vehicles, and often for the supply of them. Subsequently the method of preparing his materials became a part of the artist's education; and during the middle ages the painters had their Guild, like other handicraftsmen, binding its members to keep the mystery of the profession, and regulating the conditions on which masters might instruct apprentices, who became their pupils for sometimes thirteen years, six of which were to be given exclusively to the manufacture of colours. Thus the members of these guilds communicated this knowledge to their pupils; but when these companies were done away with, and it was no longer compulsory to obtain instruction from the only source hitherto available, it became necessary to provide it in a new form, and in some other way, that those who possessed taste for art might be enabled to exercise it aright. Hence it will be found that it was about the period of the decline of these guilds that most of the Art-academies arose, for in fact they had become essential to its successful pursuit; and it will be useful, ere we enter upon the account of the rise of the Royal Academy of Arts, to trace the efforts made by preceding generations in this country to meet this want, although, unhappily, they met with so little success.

To Charles I. we owe the establishment of the first academy connected with the arts in England. It was founded in 1636, as the *Museum Minervæ*. The patent of its erection is still extant in the Rolls' Office; and the rules, orders, and plans of the institution were printed in the same year. The course of instruction embraced the arts, sciences, and foreign languages, mathematics, paint-

ing, sculpture, architecture, riding, fortification, antiquities, and the science of medals, &c. None could be admitted into it but those who could prove themselves to be of the rank of gentlemen. Sir Francis Kynaston was appointed the first regent, and a coat of arms was granted to him and the professors of the academy in 1635. It was held in his house in Covent Garden, but only continued in operation for about five years, till the civil strife began. Although fruitless as a means of public art-education, it would have been of value if it had lasted long enough to educate one or two generations in the middle and upper classes of society in the principles and practice of the elegant and useful arts and sciences, and would thus have imbued them with a correct taste in exercising their influence in the promotion of the fine arts.[1]

John Evelyn, whose philosophic and elegant mind contributed so much to adorn the period in which he lived, and who has preserved to us in his memoirs so true a picture of the age of the Restoration, published in 1662 a work on engraving called "Sculptura," in which he unfolds a scheme he had formed for the formation of an academy for the encouragement of art. It is very interesting, in connection with the principles upon which the Royal Academy was to be founded a century afterwards. His plan is as follows:—

"It is proposed that a house be taken, with a sufficient number of rooms: two contiguous to each other for drawing and modelling from life; one for architecture and perspective, one for drawing from plaster; one for receiving the works of the school; one for the exhibition of them; and others for a housekeeper and servants.

[1] Walpole mentions that Sir Balthazar Gerbier, a Flemish miniature painter and architect, who was knighted by Charles I., and was his Master of the Ceremonies, established an academy of his own in 1648 upon similar principles to this, at Whitefriars, which he called "The Academy for Foreign Languages, and all Noble Sciences and Exercises;" but nothing is known of its operations, except that Gerbier seems to have given lectures there in several languages on a great variety of subjects, and a musical entertainment in 1649-50.

"That some fine pictures, casts, bustos, bas-relievos, intaglias, antiquity, history, architecture, drawings, and prints, be purchased.

"That there be professors of anatomy, geometry, perspective, architecture, and such other sciences as are necessary to a painter, sculptor, or architect.

"That the professors do read lectures at stated times on constituent parts of their several arts, the resources on which they are founded, and the precision and immutability of the objects of true taste, with proper cautions against all caprice and affectation.

"That living models be provided of different characters to stand five nights in the week.

"That every professor do present the academy with a piece of his performance at admission.

"That no scholar draw from the life till he has gone through the previous classes, and given proof of his capacity.

"That a certain number of medals be annually given to such students as shall distinguish themselves most.

"That every student, after he has practised a certain time, and given some proofs of his ability, may be a candidate for a fellowship.

"That such of the Fellows as choose to travel to Rome to complete their studies, do make a composition from some given subject, as a proof of their ability. He who shall obtain the preference shall be sent with a salary sufficient to maintain him decently a certain time, during which he is to be employed in copying pictures, antique statues, or bas-relievos, drawing from ancient fragments or such new structures as may advance his art, such pieces to be the property of the Society.

"That other medals of greater value, or some badges of distinction, be given publicly to those who shall manifest uncommon excellence.

"That some professors should be well skilled in ornaments, fruits, flowers, birds, beasts, &c., that they may instruct the students in these subjects, which are of great use in our manufactories.

"That drawing-masters for such schools as may be wanted in several parts of the kingdom be appointed by the professors, under the seal of the Academy.

"That a housekeeper shall continually reside at the Academy, to keep everything in order, and not suffer any piece to go out of the house without a proper warrant."

This plan, unhappily, remained completely in abeyance; and the next approach to an academy, of which there is now any trace, was a private one (mentioned by Walpole), established by Sir Godfrey Kneller, and at which Vertue the engraver studied in 1711. After a long career of court patronage in England, Kneller died in 1723, having painted portraits of ten sovereigns, the beauties of Hampton Court for William III., and the thirty-nine members of the Kit-cat Club, and attained the rank of baronet and a large fortune.

Just about the time when this individual effort to afford instruction in art was brought to a close, Sir James Thornhill, then holding the appointment of historical painter to King George I., laid before the government a plan for the foundation of a Royal Academy for cultivating the minds and diffusing right principles amongst the young artists of England, to be erected "at the upper end of the Mews," with suitable apartments for the professors. The estimated cost at the commencement was £3189; and although the plan was supported by Lord Treasurer Halifax, the Treasury refused to make any grant for the purpose.

When this attempt failed, Thornhill opened an academy for drawing at his own house in James Street, Covent Garden, on the east side, where "the back offices and painting-room abutted upon Langford's (then Cock's) auction-room in the Piazza."[1] This school was the resort of all the artists of the period; and when it was closed at his death, so greatly was the loss of the study of living models felt, that in two or three years afterwards a few artists associated together, and carried on their academic studies in a suitable room in the house of Mr. Hyde, a painter in Greyhound Court, Arundel Street, Strand. G. M. Moser, an eminent gold and silver chaser, and afterwards a Royal Academician, was the chief conductor of this institution. Many of the

[1] "European Magazine," 1804, p. 329.

members of the Thornhill school joined the artists in their new studio; and in 1738 they removed to a more spacious and convenient situation in Peter's Court, St. Martin's Lane, where they continued for nearly thirty years, supporting the life academy by their own subscriptions. The number of professional English artists was evidently rapidly increasing; and by the example of Hogarth (who appealed to the support of the multitude through the medium of the sale of engravings from his works, rather than to high patrons to buy his paintings) they were encouraged to labour with a similar view. No tie of brotherhood, except that of mutual convenience, seems to have bound the members of these academies together; and from an account which Hogarth has left us of the mode in which they worked, we are not able to form a very high opinion of their management or constitution.

In an article written by him about the year 1760 (published in the supplementary volume of Ireland's "Hogarth Illustrated"), a brief account is given of the academies of art which existed in England prior to that date. He says, "The first place of this sort was begun about sixty years ago by some gentlemen painters of the first rank, who in their forms imitated the Academy in France, but conducted their business with less fuss and solemnity: yet the little there was of it soon became the object of ridicule. Jealousies arose; parties were formed; and the president and his adherents, having found themselves comically represented marching in ridiculous procession round the walls of their room, the first proprietors put a padlock on their door; the rest, by their right as subscribers, did the same, and thus ended that academy. Sir James Thornhill, at the head of one of these parties, then (in 1724) set up an academy in a room he built at the back of his own house, now next the play-house (Covent Garden), and gave tickets to all who required admission; but so few persons would incur the obligation that this academy soon sunk also. Mr. Vanderbank

headed the rebellious party, converted an old meeting-house into an academy, and introduced a female figure, to make it more inviting to subscribers. This establishment lasted a few years, when the treasurer, having sunk the subscription money, the lamp, stove, &c. were seized for rent, and there was an end of that concern. Sir James

The Old Academy in Peter's Court, St. Martin's Lane

dying, I became possessed (in 1734) of his neglected apparatus; and thinking that an academy, if conducted on moderate principles, would be useful, I proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit of thirty or forty persons drawing after a naked figure. This proposition

having been agreed to, a room was taken in St. Martin's Lane (Peter's Court). I sent to the society the furniture that had belonged to Sir James's academy; and, attributing the failure of the previous academies to the leading members having assumed a superiority which their fellow-students could not brook, I proposed that every member should contribute an equal sum towards the support of the establishment, and have an equal right to vote on every question relative to its affairs. By these regulations the academy has now existed nearly thirty years, and is for every useful purpose equal to that in France or any other." How far this opinion of the eminent painter was confirmed by the final result we shall presently have occasion to show.

In the order of time, the next step towards the provision of a home for art in England, was the laudable one taken by the Society of Dilettanti, founded in 1734 by some noblemen and gentlemen who had travelled in Italy, for the purpose of encouraging a taste for those objects which had contributed so much to their entertainment abroad, and also for friendly and social intercourse. "In 1749 a plan was submitted to the society by Mr. Dingley, for the formation of an academy of arts; and the society voted an annual sum out of their general fund for the encouragement of art in the three different branches of painting, sculpture, and architecture, as soon as this or any other scheme for a similar purpose should be carried into effect."[1] It would appear that the directors of the Dilettanti Society were in earnest in the matter, for they appointed a committee to purchase a plot of ground whereon to erect a building as a repository for works of art, particularly castes from the antique. They purchased a site on the south side of Cavendish Square, and supplies of Portland stone, and in 1753 resolved that the proposed building should be erected according to the exact

[1] Taylor's "History of the Fine Arts in Great Britain," vol. ii. p. 163.

measurements of the Temple at Pola, appointing Sir John Dashwood, Mr. Howe, Mr. Dingley, and Colonel Gray, as a committee to carry it out. But subsequent proceedings were suspended, in consequence of the course taken by the Society of Artists, and unhappily this generous plan was never realised. If we may credit the not always impartial account given by Sir Robert Strange in his "Inquiry into the Rise and Establishment of the Royal Academy," its failure is to be attributed to the conduct of the artists for whose benefit it was proposed. He says, the artists "supported by annual subscription an academy in St. Martin's Lane, which was governed by a committee. Many attempts were made about that time to enlarge the plan of this academy, but they as frequently proved abortive: they failed through the intrigues of several amongst the artists themselves, who, satisfied with their own performances and the moderate degree of abilities they possessed, wished, I believe, for nothing more than to remain as they then were, masters of the field. A society composed of a number of the most respectable persons of this country, commonly known by the name of the Dilettanti, made the first step towards an establishment of this nature. That society, having accumulated a considerable fund, and being really promoters of the fine arts, generously offered to appropriate it to support a public academy. General Gray, a gentleman distinguished by his public spirit and fine taste, was deputed by that society to treat with the artists. I was present at their meetings. On the part of our intended benefactors, I observed that generosity and benevolence which are peculiar to true greatness; but on the part of the majority of the leading artists, I was sorry to remark motives apparently limited to their own views and ambition to govern, diametrically opposite to the liberality with which we were treated. After various conferences, the Dilettanti, finding that they were to be allowed no share in the government of the Academy, or in appropriating their own fund, the negotiation ended."

There may be some colouring in this description, tinted by the animosity which the eminent engraver was known to feel towards the managers of the St. Martin's Lane academy; but it certainly seems as if they desired to form a school of art which should be completely independent of any interference from without. A circular was issued, of which the following is a copy, by which it will be seen that the preliminary arrangements for the appointment of professors in the new "public academy" were proposed to be made by the artists themselves:—

"Academy of Painting, Sculpture, &c., St. Martin's Lane,
"October 23, 1753.

"There is a scheme on foot for creating a public academy for the improvement of painting, sculpture, and architecture; and it is thought necessary to have a certain number of professors, with proper authority, in order to making regulations, taking subscriptions, &c., erecting a building, instructing the students, and concerting all such measures as shall be afterwards thought necessary.

"Your company is desired at the Turk's Head[1], in Gerard Street, Soho, on the 13th of November, at five in the evening, to proceed to the election of thirteen painters, three sculptors, one chaser, two engravers, and two architects, in all twenty-one, for the purposes aforesaid.

"(Signed) FRANCIS MILNER NEWTON,
"*Secretary.*

"P.S. Please to bring the inclosed list, marked with a cross before the names of thirteen painters, three sculptors, one chaser, two engravers, and two architects, as shall appear to you the most able artists in their several professions, and in all other respects the most proper for conducting the design. If you cannot attend, it is expected that you will send your list sealed, and inclosed in a cover directed to me at the Turk's

[1] The frequent resort of Dr. Johnson, Reynolds, Goldsmith, and other celebrities of the time. There, in 1764, was founded the Literary Club, the members meeting one evening in every week at seven for supper. Gibbon also was a member of the Society of the Turk's Head, to which also Adam Smith, Burke, and Fox belonged.

Head, Gerard Street, Soho; and that you will write your name on the cover, without which no regard will be paid to it. The list, in that case, will be immediately taken out of the cover and mixed with the other lists, so that it shall not be known from whom it came,—all imaginable methods being concerted for carrying on this election without any favour or partiality. If you know of any artist of sufficient merit to be elected as a professor, and who has been overlooked in drawing out the inclosed list, be pleased to write his name according to his place in the alphabet, with a cross before it."

There is nothing to show whether the artists to whom this invitation was sent gave any response to it; but the project completely failed, and it would appear that great diversity of opinion existed among the members of the academy as to the propriety of the attempt, for ridicule and caricatures were freely exchanged by the opposite parties in the struggle. It is known that Hogarth was inimical to the project, and the following are the reasons he has assigned for his objections[1]:—

"Portrait-painting ever has, and ever will, succeed better in this country than in any other. The demand will be as constant as new faces arise; and with this we must be contented, for it will be vain to attempt to force what can never be accomplished, at least by such institutions as royal academies, on the system now in agitation. If hereafter the times alter, the arts, like water, will find their level. Among other causes that militate against either painting or sculpture succeeding in this nation, we must place our religion, which, inculcating unadorned simplicity, doth not require,—nay, absolutely forbids,—images for worship, or pictures to excite enthusiasm. Paintings are considered as pieces of furniture; and Europe is already overstocked with the works of other ages. These, with copies countless as the sands on the sea-shore, are bartered to and fro, and are quite sufficient for the demands of the curious, who naturally prefer scarce, expensive, and far-fetched productions, to those which they might have on low terms at home. Who can be expected to give forty guineas for a modern landscape,

[1] Ireland's "Hogarth Illustrated," supplementary volume, pp. 76-79.

though in ever so superior a style, when he can purchase one which, for little more than double the sum, shall be sanctioned by a sounding name, and warranted original by a solemn-faced connoisseur? This considered, can it excite wonder that the arts have not taken such deep root in this soil as in places where the people cultivate them from a kind of religious necessity, and where proficients have so much more profit in the pursuit? Whether it is to our honour or disgrace, I will not presume to say; but the fact is indisputable, that the public encourage trade and mechanics rather than painting and sculpture."[1]

Much of truth is contained in these reasons; and in the then state of party-feeling on the subject it did not seem probable that any plan could unite the artists into one harmonious brotherhood. Yet many advocates continued to urge the importance of the project, and in 1755 an "Essay on the Necessity of a Royal Academy" was published by Nesbitt, in which he declared it to be "as truly noble a charity as can be founded;" and in the same year the project was yet further developed by the issue of a pamphlet of sixteen quarto pages, entitled "The Plan of an Academy for the better Cultivation, Improvement, and Encouragement of Painting, Sculpture, Architecture, and the Arts of Design in General; the Abstract of a Royal Charter, as proposed for establishing the same; and a short Introduction." The latter contains the following remarks:—"The prodigious sums England has laid out at foreign markets for paintings is but a trifle compared to the more prodigious sums expended by English travellers for the bare sight of such things as they despaired of ever seeing at home. But the loss in point of money is not so much as in point of character; for we voluntarily yield the palm to every petty state that has produced a painter; and by the language

[1] It must be recollected that Hogarth died in 1764, before the Royal Academy now in existence was established; and that, therefore, his objections had no reference to that institution, as has sometimes been supposed, but to the various plans which were set on foot in his own times.

generally used on this subject, one would think England the only country in the world incapable of producing one,—as if the genius of a painter were one kind of essence, and the genius of a poet another — as if the air and soil that gave birth to a Shakespeare and a Bacon, a Milton and a Newton, could be deficient in any species of excellence whatsoever. Whereas the whole secret lies in this: when princes, for their grandeur, or priests, for their profit, have had recourse to painting, the encouragement given to the professors gave spirit to the art, and then every one thought it worth while so to distinguish himself by encouraging it, in hope of sharing the reward. . . . . To bring about this desirable end, it has been thought expedient to solicit the establishment of a Royal Academy, under the direction of a select number of artists, chosen by ballot out of the whole body. . . . . A plan has been digested for directing the whole; and all that is further wanting to carry it into execution is the benevolence of the public." The plan proposed that the establishment should consist of a president, thirty directors, fellows, and scholars, to be called the "Royal Academy of London, for the Improvement of Painting, Sculpture, and Architecture;" and the Committee for carrying it into effect was composed as follows:—

FRANCIS HAYMAN, *Chairman.*	ISAAC WARE
GEORGE MICHAEL MOSER	RICHARD DALTON
LOUIS F. ROUBILIAC	JAMES PAYNE
THOMAS HUDSON	JOSHUA REYNOLDS
GEORGE LAMBERT	SAMUEL WALE
SAMUEL SCOTT	GAVIN HAMILTON
ROBERT STRANGE	JOHN GWYN
JOHN SHACKLETON	THOMAS SANDBY
WILLIAM HOARE	RICHARD YEO
CHARLES GRIGNION	THOMAS CARTER
JOHN ELLYS	JOHN ASTLEY
HENRY CHEERE	JOHN PINE

F. M. NEWTON, *Secretary.*

Before attempting to gain public support to this scheme,

the Committee submitted their proposal to the Dilettanti Society, who entered into it at first so readily that some of its members desired to enlarge the plan so as to admit persons not of the profession, and also suggested that "the President of the Royal Academy should be always annually chosen from the Society of Dilettanti." One of the last proceedings in the matter is contained in the following statement, dated 30th December, 1755, addressed "To the Noblemen and Gentlemen of the Dilettanti Society:"—"We, the Committee of Painters, Sculptors, and Architects, beg leave to remind the Hon. Dilettanti Society of two resolutions of theirs,—the one signed by his Grace the Duke of Bedford, encouraging us to proceed with our design of preparing a charter for the establishment of a Royal Academy,—and the other by the Earl of Sandwich, chairman of the Committee, for considering our proposals in relation thereto, assuring us that their determination thereon should be communicated to us, as also to intimate, in the most respectful manner, that the sooner we can be favoured with their determination, the more a favour we shall esteem it: it appearing to us to be highly unbecoming to proceed in an affair once laid before them till we be made acquainted with their sentiments upon it." The decision thus sought for was adverse to the hopes and prospects of the artists; for the Dilettanti Society declined the compliment proposed to them, from an impression that they would have no real control over the academy thus proposed to be founded by the aid of their influence and assistance. Thus the proposal failed, like its predecessors, from the want of support on the part of the public, who were not sufficiently alive to the importance of art to induce them to give their money for the foundation of an art academy; and, although it was proposed that it should bear the title of "Royal," it does not appear that the Sovereign himself was aware of the plan, and certainly did nothing to give it the advantage of his patronage.

To the Duke of Richmond the artists were indebted for the formation of a gratuitous school of design, in allowing them access to his gallery in Whitehall, and offering premiums for the best designs. This gallery, furnished with casts of the most celebrated ancient and modern figures in Rome and Florence, was, by public advertisement, announced to be opened on the 6th of March, 1758, "for the use of those who study painting, sculpture, and engraving," a limitation being made restricting the admission to youths above twelve years of age. The school was under the management of Cipriani for drawing, and Wilton for modelling. The advertisement stated that "There will be given, at Christmas and Midsummer annually, to those who distinguish themselves by making the greatest progress, the following premiums: — A figure will be selected from the rest, and a large silver medal will be given for the best design of it, and another for the best *basso reliero*. A smaller silver medal for the second best design, and one for the second best *basso relievo*." At the end of the first year the promised premiums were not awarded; for the Duke had been called away suddenly to join his regiment on the continent, it being the time of the Seven Years' War. Some impatient aspirant had, with excessive bad taste and impudence, pasted a placard on the door of the mansion, which his Grace saw on his return, in which he was made to apologise for his poverty, and to express his regret at having promised premiums which he could not give. As a school for youthful artists, it was closed in consequence; but individual students long after enjoyed the advantage which the study of these antiques afforded in improving their taste, and in giving them a true idea of beauty and proportion.

A short time previously, in 1754, the "Society for the Encouragement of Arts, Manufactures, and Commerce in Great Britain" was founded by the persevering exertions of Mr. Shipley (brother of the Bishop of St. Asaph), and

its first president, Lord Folkestone. One of its objects was "to bestow premiums on a certain number of boys or girls under the age of sixteen, who shall produce the best pieces of drawing, and show themselves most capable when properly examined." Young Cosway, at the age of fifteen, gained the first prize. Subsequently this premium was extended to persons of mature age for the best works in historical painting, sculpture, and design in architecture; and thus the society was the first in England to bestow pecuniary and honorary rewards on the efforts of youthful artists. This was of great importance at that period, even though the society did not support a drawing school or afford instruction in art; for it thus improved the public taste by holding up a standard of excellence to the artist.

In another and indirect way the Society of Arts was instrumental in opening the first exhibition of the works of British artists to the public. The idea of such an exhibition was suggested by one held at the Foundling Hospital for the benefit of the charity. In 1740, Hogarth had painted a whole-length portrait of the founder, Captain Coram, and presented it to the Hospital. When the first wing of the present building was finished, in 1745, Hogarth and eighteen other artists agreed to adorn its walls with works of art, and met annually on the 5th of November, to drink claret and punch in commemoration of the landing of King William III., and to form a committee "to consider of what further ornaments may be added to this Hospital without any expense to the charity."[1] The result was that the donations of paintings, &c. (the fruits of these meetings and the generosity of the artists), when exhibited to the public, drew a daily crowd of spectators in their splendid equipages; and a visit to the

[1] See the "History and Design of the Foundling Hospital, with a Memoir of the Founder." By John Brownlow, Secretary to the Hospital. London, W. & H. S. Warr.

Foundling became the most fashionable morning lounge in the reign of George II.

The *éclat* thus excited suggested to the British artists generally the idea of making a public exhibition of their works; and, at a meeting held by them on the 12th of November, 1759, it was resolved that "once in every year, on a day in the second week of April, at a place that shall be appointed by a committee for carrying the design into execution, to be chosen annually, every painter, sculptor, architect, engraver, chaser, seal-cutter, and medalist may exhibit their several performances. That the intention of this meeting is to endeavour to procure a sum of money to be distributed in charity towards the support of those artists whose age and infirmities, or other lawful hindrances, prevent them from being any longer candidates for fame. And it is resolved that the sum of one shilling be taken daily of each person who may come to visit the said performances." This proposal was made known to the Society of Arts, who were solicited to allow the artists the use of their rooms (at that time in the Strand, opposite Beaufort's Buildings) for the purpose. The Society agreed to the proposal, only stipulating that no charge for admission should be made. This objection was met by a charge being made of sixpence for each catalogue; and on the 21st of April, 1760 (the year in which King George III. ascended the throne), the first art-exhibition in England was accordingly opened. The number of works displayed was 130, by sixty-nine artists.[1] No less than 6582 catalogues were sold, and the artists bought £100 Three per Cent. Consols out of the proceeds of the first exhibition. It was open from the 21st of April to the 8th of May, and the room was continually crowded to inconvenience,—so novel a sight was such a display to the London public a century ago.

[1] A list of these, and many interesting particulars on this period of English art-history, will be found in Mr. John Pye's "Patronage of British Art: an historical sketch." London, 1845.

With this first gleam of sunshine for English artists, and with the prospect of their position being improved by attracting public approval and extended patronage, came also strife and contention among themselves, to be continued, as we shall see, with increased virulence for years, until the course was taken which, once for all, elevated the arts to a higher position than they had ever previously attained in this country.

In 1761, the artists who had held the exhibition at the room of the Society of Arts, again applied for its use, but stipulated that their pictures might not be displayed at the same time with the works of the candidates for the premiums offered by the Society, as confusion had arisen in consequence in the preceding exhibition; and that, "as great inconvenience had resulted from inferior people crowding the exhibition-room, the price of the catalogue should be one shilling, that no person be admitted without one, and that it serve as a ticket of admission during the season." In reply to these proposals, the Society of Arts contended that the exhibition should be freely opened to the public, under proper restrictions and management; and some of the artists, rather than yield, engaged the room of an auctioneer in Spring Gardens during the month of May, and designated it as the "Exhibition-room of the Society of Artists of Great Britain." The catalogue contained a frontispiece by Hogarth, representing a fountain (surmounted by a bust of George III.). and Britannia nourishing, by the waters flowing from the fountain into a watering-pot, the three young trees, named "Painting," "Sculpture," and "Architecture;" and a tail-piece, portraying a connoisseur—a foppishly-dressed monkey, looking through an eye-glass at three old stumps of trees, which he is watering, designated "exoticks," and labelled, obit. 1502, 1600, 1604, respectively,—a bitter satire on the rage for "old masters." A third vignette, designed by Wale, and engraved by Grignion, represented the genius of the arts distributing

money from a collector, inscribed "For the relief of the distressed."[1] So attractive was this catalogue, that 13,000 copies were sold, and thus £650 were the receipts of the exhibition. Contemporary writers described many of the pictures in this exhibition as equal to those of any living artists then in Europe; and Roubilliac, the sculptor, wrote some French verses in praise of the collection, which were hung up in the room.

The seceders from this body of artists held a separate exhibition of their works at the room of the Society of Arts. There were sixty-five exhibitors; and it was announced that the public would be admitted gratis,—that catalogues, if required, would be charged at sixpence, the proceeds of the sale of which would be given to some public charity. Accordingly we find £50 each given to the Middlesex Hospital, the British Lying-in Hospital, and the Asylum for Female Orphans, and the balance to poor artists. In furtherance of this plan of providing, by prudent foresight and economy, funds for the support of the distressed and decayed of their own number, the artists in the following year formed themselves into an institution, to be called, "*A Free Society of Artists*, associated for the relief of the distressed and decayed brethren, their widows and children." In 1763 the society was enrolled in the Court of King's Bench, and fifty members signed the deed. The Society of Arts continued to lend their room for the annual exhibition till 1764; but in the following year the Free Society was removed to an unfavourable locality,—the great room of Mr. Moreing, upholsterer, Maiden Lane, Covent Garden. In 1767 an agreement was entered into with Mr. Christie, the celebrated auctioneer, to hire the rooms he was then building at the bottom of the Haymarket, where the exhibition was held also in 1768. At that date the

[1] Reduced copies of these clever and interesting designs will be found engraved in Pye, "On the Patronage of British Art," pp. 99—101.

society possessed £1200 invested in the funds, and numbered 100 members sharing its benefits; but after that time (the year of the foundation of the Royal Academy) no additions were made to it. For the next six years (1769–1774) the annual exhibition was held in a new great room, next to Cumberland House, Pall Mall, built expressly for the society by Mr. Christie, and produced, on an average, £100 a year. For four years more the exhibition was continued in St. Alban's Street, when it would appear that the society ceased to exist, except to dispense its provident fund among surviving members.

Retracing our steps to follow the career of the Society of Artists (from which this Free Society was a seceding institution), we find them, in the third year of their existence (1762), carrying out their original resolution of charging a shilling for admission to their exhibition, and giving the catalogue gratis. To justify this course they obtained the assistance of Dr. Johnson, who was not, however, himself greatly interested in exhibitions of pictures, if we may judge of his regard for them by what he wrote to Baretti:—"The artists have instituted a yearly exhibition of pictures and statues, in imitation, I am told, of foreign academies. This year (1761) was the second exhibition. They please themselves much with the multitude of spectators, and imagine that the English school will rise much in reputation. . . . The exhibition has filled the heads of the artists and lovers of art. Surely life, if it be not long, is tedious, since we are forced to call in the aid of so many trifles to rid us of our time—of that time which can never return." Defective sight probably prevented the great moralist from appreciating pictures, which he declared could illustrate, but not inform; yet, while he did not always speak very respectfully of artists, he nevertheless wrote the "Apology" for their new course when, in 1762, they for the first time charged a shilling for each person's admission to their exhibition in Spring Gardens, and, by way of compensa-

tion for this innovation, presented the catalogue gratis to each visitor. It was prefixed to the catalogue in the form of an address, which, as it faithfully and elegantly describes the position of the artists at the period, and their determination to seek fame upon the merits of their works alone, and not by the patronage of the few, is well deserving of being reproduced entire in this place. It ran as follows:—

"The public may justly require to be informed of the nature and extent of every design for which the favour of the public is openly solicited. The artists, who were themselves the first promoters of an exhibition in this nation, and who have now contributed to the following catalogue, think it therefore necessary to explain their purpose, and justify their conduct. An exhibition of the works of art, being a new spectacle in this kingdom, has raised various opinions and conjectures among those who are unacquainted with the practice in foreign nations. Those who set their performances to general view have been too often considered as the rivals to each other,—as men actuated, if not by avarice, at least by vanity, and contending for superiority of fame, though not for a pecuniary prize. It cannot be denied or doubted that all who offer themselves to criticism are desirous of praise. This desire is not only innocent, but virtuous, while it is undebased by artifice and unpolluted by envy; and of envy or artifice those men can never be accused who, already enjoying all the honours and profits of their profession, are content to stand candidates for public notice, with genius yet unexperienced, and genius yet unrewarded; without any hope of increasing their own reputation or interest, expose their names and their works, only that they may furnish an opportunity of appearance to the young, the diffident, and the neglected. The purpose of the exhibition is not to enrich the artist, but to advance the art. The eminent are not flattered by preference, nor the obscure treated with contempt. Whoever hopes to deserve public favour is here invited to display his merit.

"Of the price set upon this exhibition some account may be demanded. Whoever sets his works to be shown naturally desires a multitude of spectators; but his desire defeats his own end when spectators assemble in such numbers as to obstruct one another. Though we are far from wishing to diminish the

pleasures or depreciate the sentiments of any part of the community,—we know, however, what every one knows, that all cannot be judges or purchasers of works of art,—yet we have found by experience that all are fond of seeing an exhibition. When the price was low our room was thronged with such multitudes as made access dangerous, and frightened away those whose approbation was most desired.

"Yet, because it is seldom believed that money is got but for the love of money, we shall tell the use which we intend to make of our profits. Many artists of great ability are unable to sell their works for their due price. To remove this inconvenience an annual sale[1] will be appointed, to which every one may send his works, and send them, if he will, without his name. These works will be reviewed by the Committee that conduct the exhibition: a price will be secretly set on every piece, and registered by the Secretary. If the piece exposed is sold for more, the whole price shall be the artist's; but if the purchasers value it at less than the Committee, the artist shall be paid the deficiency from the profits of the exhibition."

The exhibition, for which this address was an apology, produced £524 8*s.* 1*d.*; that held in Spring Gardens in the following year, 1763, £560; and in 1764, £762 13*s.* The property of the Society being thus steadily on the increase, its members were so elated at the success of their endeavours that, by way of securing their privileges, they resolved at a general meeting held on the 24th of January, 1764, to solicit his Majesty, already felt to be a patron of the arts, to incorporate the Society by Royal Charter. This was granted on the 26th of January, 1765, from which time it was designated "The Incorporated Society of Artists of Great Britain." The Roll Declaration contains the names of 211 subscribers, among whom will be found all the artists of eminence of the day, and many doubtless of greatly inferior ability, whose names and works have long since been forgotten. This list is

[1] This attempt was once made at Langford's Rooms in the Piazza, Covent Garden; but was so unsatisfactory in its result that it was never repeated.

interesting, as showing how many men were then labouring in the common cause of art, who afterwards became celebrated in their profession.[1]

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[1] The following is the list of artists who subscribed the Roll Declaration of the Society of Incorporated Artists of Great Britain in 1766:—

[Those printed in *italics* subsequently became members of the Royal Academy.]

F. Hayman, President
A. Ramsay, Vice-President
Alexander, Cosmo
Atwood, Thomas

Baillier, William
Baldwin, Robert
Ballard, Thomas
Bannerman, Alexander
Barber, Lewis
———, Christopher
Barralet, John J.
Barrett, George
Barron, Hugh
Barry, Edward
Bartolozzi, Francis
Basher, John
Baupré, A.
Beanir, Samuel
Berridge, John
Biarelli, C.
Bibb, Charles
Bonneau, Jacob
Boydell, John
Brampton, Richard
Brown, Peter
Brown, T.
Burdett, Peter
Burford, Thomas
Burgess, Thomas
Burton, John
Byrne, William

Canot, P. C.
Carlini, Andrew
Carver, Robert
Catton, C.
Chamberlin, Mason
Chambers, Thomas
Chambers, W.
Clarkson, Nathaniel
Clayton, John
Collins, William
Cosway, Richard
Cotes, Francis
Cotes, Samuel
Cozens, Alexander

Dall, N. T.
Dalton, Richard
Dance, George
———, *Nathaniel*
Davy, R.
Diemar, T. M.
Dixon, John
Docker, John
Donaldson, J.
Donowall, John
Downes, B.
Durno, James

Ebdon, Christopher
Edwards, Edward
Edwards, John
Elliott, William
Evans, George

Falconet, Peter
Farington, Joseph
Finney, Samuel
Fisher, Edward
Forrester, R. W.
Fosifer, John
Friend, J. P.

Gainsborough, Thomas
Gilpin, Sawrey
Gowpy, Joseph
Gossit, Isaac
Grandon, John
Green, Benjamin
Green, Valentine
Greenwood, John
Gresse, J.
Grignion, Charles
Grose, Francis
Gwyn, J.

Hall, John
Hamilton, John
———, Hugh D.
Hauch, P. E.
Hayward, Richard
Helm, L.
Herbert, Charles
Hill, James
Hodges, H.
Holland, John
Hone, Nathaniel
Hudson, Thomas
Humphry, Ozias

James, George
James, Thomas
James, William
Jennings, J.

Keate, G.
Kettle, Tilly
Kirby, J.
———, William
Kirk, John

Lamborn, P. S.
Lawrence, Thomas
Lawrenson, Thomas
———, William
Leake, Henry
Lewis, John

Mancourt, C.
Manley, H.
Marchant, Nathaniel
Marchi, J.
M'Ardell, J.
Marlow, William
Martin, David
Mason, James
Mayor, B.
Mazell, Peter
Meyer, J.
Middleton, Charles
Miller, David
———, John
———, T.
Miller, John F.
Minshull, Francis

The officers of the Society named as directors in the Royal Charter, were George Lambert, *President;* Francis Hayman, *Vice-President;* Richard Dalton, *Treasurer;* F. M. Newton, *Secretary;* J. M'Ardell, George Barrett, William Chambers, W. Collins, F. Cotes, C. Grignion, J. Gwyn, N. Hone, J. Meyer, G. M. Moser, J. Payne, E. Penny, E. Rooker, Paul Sandby, C. Seaton, W. Tyler, S. Wale, Richard Wilson, G. Wilton, and R. Yeo. In this Charter there were, unfortunately, many points left undetermined which were necessary for the maintenance and government of the Society. The number of members was unlimited, each one being designated a "Fellow," and every one entitled to hold office as a "Director."[1]

Morland, J. C.
Mortimer, John
Moser, G.

Nelson, A.
Nesbitt, J.
Newton, F. M.
Newton, William
Nixon, James

Oneacle, J. H.

Paine, James
Parbury, George
Parr, Samuel
Parry, William
Parsons, Francis
Paxton, John
Peates, J.
Peters, R.
———, M. W.
Picot, Vic Maria
Pine, R. E.
Platt, John
Poland, William
Powell, Cordal
Pugh, Hubert

Ralph, B.
Ravenet, Simon
Reynolds, Joshua
Richards, John
Richards, James
Richardson, George
Robertson, George
Rogers, Thomas
Rooker, Edward
———, W. H.
Romney, George
Ryland, W. W.

Sandby, Thomas
———, *Paul*
Sanger, G.
Schaak, J. H.
Seaton, C.
———, John T.
Serres, Dominic
Shaw, William
Sherlock, G.
Smart, John
Smirke, Robert
Smith, Joachim
Soldi, Andrew
Spicer, Henry
Stevens, Edward
Stewart, Charles
Strange, Robert
Stubbs, George
Sullivan, Luke
Sykes, F.

Tassaert, P. J.
Taylor, Isaac
Taylor, John
Thompson, William
Tomkins, W.
Turner, James
Tyler, W.

Vardy, John
Vespre, Francis
Vivares, Francis

Wale, Samuel
Walton, John
Ward, F. S.
Watson, James
Webb, Westfield
Webster, Samuel
West, Benjamin
Wheatley, Francis
Williams, Joshua
Williams, W.
Wilkison, George
Wilson, Richard
Wilton, Joseph
Woollett, William
Wright, Joseph
Wright, Richard

Yeo, Richard

Zoffany, J.
Zucarelli, Francis

[1] An abstract of the Charter is printed in Pye's "Patronage of British Art," and the whole proceedings of the directors and fellows

The exhibition of the year 1765 produced £826 12*s.*, and that of the following year £874 9*s.*; but it would seem that no public academy for art-instruction was proposed; and the St. Martin's Lane Academy was still far from fulfilling the requirements of the artists. A resolution was passed by a majority of the Fellows on the 3rd of March, 1767, "That it be referred to the directors to consider of a proper form for instituting a public academy, and to lay the same before the quarterly meeting in September next." This resolution was repealed in consequence of a subsequent announcement made to them by one of the directors, Mr. Moser, as appears by a minute dated 2nd June, 1767. "Resolved, that the resolution that the directors should proceed to consider of a form for instituting a public academy be repealed, his Majesty having been graciously pleased to declare his royal intention of taking the Academy under his protection." There is little hope at this period, of ascertaining what the King really designed to do, although he was known to be a lover of the arts, and generously disposed towards its professors. Sir R. Strange tells a very improbable story,—no doubt the scandal of the day,—that Dalton, the treasurer of the Incorporated Society, had embarked in a speculation to open a print warehouse, in a house belonging to Mr. Lamb, an auctioneer in Pall Mall; that after spending a considerable sum in alterations, the project failed; and that he had used his influence, as the King's librarian, to persuade his Majesty to establish an art-academy in these rooms, to relieve himself of the burden and loss arising from the possession of them. However this may be, the members of the St. Martin's Lane Academy transferred their furniture, anatomical figures, statues, &c. to the house referred to, and the title of "The Royal Academy" was placed over the door. Subscriptions were received

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at this time, and subsequently, are fully investigated and commented upon in that work; and also in Sir Robert Strange's "Inquiry into the Rise and Establishment of the Royal Academy of Arts," 1775.

towards its support, and each student paid a guinea at the opening.[1] It lasted only a short time; but in the year 1767 the funds of the Incorporated Society, amounting to £1255 16*s.*, included a donation from the King of £100, and from the Princess Dowager of Wales of £10 10*s.*, which shows that his Majesty was anxious at that time to promote the welfare of the society.

A painful record of strife and dissension follows. The fundamental error of the original Charter, the absence of any restriction as to the number of members to be admitted to the Society, was now beginning to show its pernicious fruit; for inferior and inexperienced artists formed the majority, constituted themselves into a party in opposition to the directors (who had founded the Society, and who were the most distinguished artists of their time), and endeavoured to transfer the government to their own hands. With this object they proposed a law to remove eight of the twenty-four directors annually, to be replaced by others from their own number, and obtained an affirmative opinion from the Attorney-General on the 26th June, 1768, as to the legality of this course. It was naturally opposed by the directors, but nevertheless carried against them on St. Luke's Day (the 18th of October), when Mr. Joshua Kirby was substituted for Mr. Francis Hayman, who had succeeded Mr. Lambert as president; Mr. F. M. Newton was removed from the office of secretary; and sixteen of the directors were excluded. The members of the Society had previously met, in compliance with the terms of a circular, dated 8th October[2], and had resolved to exclude the whole of the original directors. Those who were newly elected quickly showed that love of power, and not any regard for the promotion of the arts, was the object for which they sought to hold office, and quickly intimated their intention of removing the remaining eight of the old directors

[1] See Strange's "Inquiry," pp. 70—77. [2] Ibid. pp. 88—89.

at the next quarterly election. Seeing, therefore, that there was no prospect of an amicable termination of the struggle, and finding the government of the Society intrusted to men, the majority of whom were wanting in practical knowledge of art, or a real desire to advance the interests of its professors, the remaining number of the old directors determined also to withdraw from the Society, and tendered their resignation accordingly in a letter, which was couched as follows:—

"*To Joshua Kirby, Esq., President of the Society of Artists of Great Britain.*

"London, November 10, 1768.

"Sir,—Though we had the strongest objections to the unwarrantable manner in which most of the present directors of the Society were elected, yet our affection for the community was such, that we had, in spite of every motive to the contrary, resolved to keep possession of our directorships. But finding the majority of the present directors bent upon measures which we think repugnant to our charter, and tending to the destruction of the Society, we judge it no longer safe to keep possession of our employments: therefore, do hereby resign them, that no part of the blame which will naturally follow the measures now pursuing may in any shape be laid upon us.

"From the motions and insinuations of the last meeting, we clearly see what plan is to be pursued; and we likewise clearly perceive that, however odious and hurtful such a plan may be, we shall find it utterly impossible to prevent it.

"We would not, however, by any means, be understood to object to every remaining director. You, sir, and some others, we have the highest esteem for, as you have been elected into your offices without taking part in any intrigue; and being men of honour and ability in your professions, are extremely proper to fill the places you occupy.

"We are therefore,

"Your and their most obedient, humble servants,

"JOSEPH WILTON	WILLIAM CHAMBERS
EDWARD PENNY	G. M. MOSER
RICHARD WILSON	PAUL SANDBY
BENJAMIN WEST	F. M. NEWTON."

Many members of the Society followed the example of these directors, and the faction which had thus excluded all the founders from any part in its government was not a little startled by the result of its proceedings. The conduct of the directors and the retiring members was severely censured at the time by those who were so little prepared for the effect and consequences of it; but we cannot but think there was sufficient reason for the step they determined to take, when they found the Society diverted from its original purposes, and its constitution completely changed. Nor can they be charged with intrigue (as was done by Sir R. Strange, Haydon, and others), when they united together subsequently to form another society more congenial to their own tastes, and better adapted, at least in their judgment, to promote the knowledge and success of the arts in England. It was not to be endured that a society of artists should consist chiefly of members who were such only in name, and who, in their desire to appropriate the funds of the Society each to his favourite purpose, shed abroad an influence for evil which preponderated over the good, and left the true lovers and students of the arts at their mercy. By examining the list of the members of the Incorporated Society, as at first enrolled, and by withdrawing from it the names of those who subsequently became the foundation-members of the Royal Academy, it will at once be seen that the true artists were the seceders, and the result showed that as an art-academy the Incorporated Society of Artists utterly failed without their aid and influence.

CHAPTER III.

ORIGIN AND FOUNDATION OF THE ROYAL ACADEMY, 1768

Royal Patronage of Art solicited — Favourable Reception of the Artists' Memorial by George III. — Plan of the Royal Academy — Instrument of its Institution — Obligation signed by its First Members — Election of Officers and Professors — First Public Announcement of its Foundation — The Fate of the Incorporated Society of Artists — The Diploma — The Royal Favour and Bounty bestowed on the Academy, and its Influence on Art — The Limitation of the Number of the Royal Academicians to Forty — The Example of Foreign Academies in this Respect — Restriction of Members from exhibiting their Works elsewhere than at the Academy — The Advantages of the Exhibition to Non-Members — The Question as to the Utility of Academies of Art — The Characteristics of the English School.

THE directors who had been compelled to resign their places in the government of the Incorporated Society carried with them the sympathies of all who desired to see the fine arts elevated and advanced, and they wisely resolved to endeavour to rescue the study of art from the evil effects of the anarchy and confusion which had divided the association. Very quickly after the retirement of the eight directors who retained office when the new faction succeeded in gaining a majority in the management, four of their number, viz. Chambers, West, Cotes, and Moser, formed themselves into a committee, in order to take measures for forming a new academy, which, by its constitution and government, should be saved from the disastrous consequences of the defective organisation of all the preceding attempts of the same kind.

They determined at the outset to seek the royal protection, in order to preserve the arts in England from the power of those who sought not to promote their culture so

much as their own personal aggrandisement; and art happily found, in the taste and judgment of King George III., a noble support, and its professors a generous and gracious patron. Chambers, who had been appointed tutor in architecture to the young prince before his accession to the throne (Moser having been his instructor in delineation, and Kirby in perspective), and who had subsequently been appointed architect of works to the King, and enjoyed the royal favour, was thus enabled to submit the whole case to his Majesty, representing that many artists of reputation, together with himself, were very desirous of establishing a society that should more effectually promote the arts of design than any yet established; but that they were sensible their design could not be carried into execution without his Majesty's patronage, which they had begged him to solicit. The King was not ignorant of the dissensions existing in the Incorporated Society, for they had been publicly referred to in the newspapers of the day; and he was pleased, in answer, to say, that whatever tended effectually to promote the liberal arts might always rely upon his patronage.

Thus encouraged, the four artists already named presented (on the 28th of November, 1768) a Memorial, setting forth the prayer of the artists to the King, of which the following is a copy:—

"To the King's most Excellent Majesty:

"May it please your Majesty, We, your Majesty's most faithful subjects, Painters, Sculptors, and Architects of this metropolis, being desirous of establishing a Society for promoting the Arts of Design, and sensible how ineffectual every establishment of that nature must be without the Royal influence, most humbly beg leave to solicit your Majesty's gracious assistance, patronage, and protection, in carrying this useful plan into execution.

"It would be intruding too much upon your Majesty's time to offer a minute detail of our plan. We only beg leave to inform your Majesty, that the two principal objects we have in

view are, the establishing a well-regulated School or Academy of Design, for the use of students in the Arts, and an Annual Exhibition, open to all artists of distinguished merit, where they may offer their performances to public inspection, and acquire that degree of reputation and encouragement which they shall be deemed to deserve.

"We apprehend that the profits arising from the last of these institutions will fully answer all the expenses of the first; we even flatter ourselves they will be more than necessary for that purpose, and that we shall be enabled annually to distribute somewhat in useful charities.

"Your Majesty's avowed patronage and protection is, therefore, all that we at present humbly sue for; but should we be disappointed in our expectations, and find that the profits of the Society are insufficient to defray its expenses, we humbly hope that your Majesty will not deem that expense ill-applied which may be found necessary to support so useful an institution. We are, with the warmest sentiments of duty and respect,

"Your Majesty's

"Most dutiful subjects and servants,

"BENJAMIN WEST	RICHARD YEO
FRANCESCO ZUCCARELLI	MARY MOSER
NATHANIEL DANCE	AGOSTINO CARLINI
RICHARD WILSON	FRANCIS COTES
GEORGE MICHAEL MOSER	WILLIAM CHAMBERS
SAMUEL WALE	EDWARD PENNY
G. BAPTIS. CIPRIANI	JOSEPH WILTON
JEREMIAH MEYER	GEORGE BARRET
ANGELICA KAUFFMAN	FRA. MILNER NEWTON
CHARLES CATTON	PAUL SANDBY
FRANCESCO BARTOLOZZI	FRANCIS HAYMAN."

The King received this memorial very graciously, and stated that he considered the culture of the arts as a national concern, and that the memorialists might depend upon his patronage and assistance in carrying their plan into execution; but that, before giving his sanction to their proposal, he wished their intentions to be more fully explained to him in writing. This was done by Chambers, in conjunction with other artists who had

signed the memorial.[1] Northcote, in his "Life of Sir Joshua Reynolds," tells us that "They also made out a list of their officers, as well as of those who were to compose the body, containing about thirty names, and had inserted that of Reynolds among the rest. This list was to be delivered to the King for his approbation and signature. However, Mr. Reynolds was still unwilling to join with either party, which resolution he made known to Sir William Chambers, in consequence of which Mr. Penny was sent to persuade him to join the party; but that proved in vain. Penny then applied to Mr. West, and begged him to intercede with Reynolds, adding that he was the only person who could influence him to consent. Mr. West accordingly called on Mr. Reynolds on the same evening on which the whole party had a meeting, about thirty in number, at Mr. Wilton's house, expecting the result of Mr. West's negotiation, as the King had appointed the following morning to receive their plan, with the nomination of their officers. Mr. West remained upwards of two hours endeavouring to persuade Reynolds; and at last prevailed so far, that he ordered his coach, and went with Mr. West to meet the party; and immediately on his entering the room they with one voice hailed him as 'President.' He seemed to be very much affected by the compliment, and returned them his thanks for the high mark of their approbation; but declined the honour till such time as he had consulted with his friends, Dr. Johnson and Mr. Edmund Burke. This demur greatly disappointed the company, as they were expected to be with the King on the very next morning by appointment; but Messrs. West and Cotes avoided going to the King the next day, as they could not present him with a complete list of their

[1] See the introduction to Edwards' "Anecdotes of Painters," and the "Report from the Council of the Royal Academy to the General Assembly of Academicians, 1860."

officers, for the want of a President; and it was not for a fortnight afterwards that Reynolds gave his consent."

On the 7th of December, the sketch of the plan of the proposed academy was presented to the King, and his Majesty was pleased to express his approval of it. He requested that the whole might be submitted in form for his signature; and on Saturday, the 10th of December, 1768, it was laid before his Majesty, and signed by him. Thus was founded THE ROYAL ACADEMY OF ARTS IN LONDON, FOR THE PURPOSE OF CULTIVATING AND IMPROVING THE ARTS OF PAINTING, SCULPTURE, AND ARCHITECTURE.

The following is a copy of the "Instrument" which was submitted for the Royal sanction, and which defines the constitution and government of the Royal Academy thus auspiciously inaugurated:—

"INSTRUMENT.

"Whereas sundry persons, resident in this metropolis, eminent professors of painting, sculpture, and architecture, have most humbly represented by memorial unto the King that they are desirous of establishing a Society for promoting the Arts of Design, and earnestly soliciting his Majesty's patronage and assistance in carrying this their plan into execution; and, whereas, its great utility hath been fully and clearly demonstrated, his Majesty, therefore, desirous of encouraging every useful undertaking, doth hereby institute and establish the said Society, under the name and title of the Royal Academy of Arts in London, graciously declaring himself the patron, protector, and supporter thereof; and commanding that it be established under the forms and regulations hereinafter mentioned, which have been most humbly laid before his Majesty, and received his royal approbation and assent.

"I. The said Society shall consist of forty members only, who shall be called Academicians of the Royal Academy; they shall all of them be artists by profession at the time of their admission—that is to say, painters, sculptors, or architects, men of fair moral characters, of high reputation in their several professions; at least five-and-twenty years of age; resident in Great

Britain; and not members of any other society of artists established in London.

"II. It is his Majesty's pleasure that the following forty persons be the original members of the said Society, viz.:—

JOSHUA REYNOLDS	G. MICHAEL MOSER
BENJAMIN WEST	SAMUEL WALE
THOMAS SANDBY	PETER TOMS
FRANCIS COTES	ANGELICA KAUFFMAN
JOHN BAKER	RICHARD YEO
MASON CHAMBERLIN	MARY MOSER
JOHN GWYNN	WILLIAM CHAMBERS
THOMAS GAINSBOROUGH	JOSEPH WILTON
J. BAPTIST CIPRIANI	GEORGE BARRET
JEREMIAH MEYER	EDWARD PENNY
FRANCIS MILNER NEWTON	AGOSTINO CARLINI
PAUL SANDBY	FRANCIS HAYMAN
FRANCESCO BARTOLOZZI	DOMINIC SERRES
CHARLES CATTON	JOHN RICHARDS
NATHANIEL HONE	FRANCESCO ZUCCARELLI
WILLIAM TYLER	GEORGE DANCE
NATHANIEL DANCE	WILLIAM HOARE
RICHARD WILSON	JOHAN ZOFFANY

"III. After the first institution, all vacancies of Academicians shall be filled by election from amongst the exhibitors in the Royal Academy; the names of the candidates for admission shall be put up in the Academy three months before the day of election, of which day timely notice shall be given in writing to all the Academicians; each candidate shall, on the day of election, have at least thirty suffrages in his favour, to be duly elected; and he shall not receive his letter of admission till he hath deposited in the Royal Academy, to remain there, a picture, bas-relief, or other specimen of his abilities approved of by the then sitting Council of the Academy.

"IV. For the government of the Society there shall be annually elected a President and eight other persons, who shall form a Council, which shall have the entire direction and management of all the business of the Society; and all the officers and servants thereof shall be subservient to the said council, which shall have power to reform all abuses, to censure such as are deficient in their duty, and (with the consent of the general body, and the King's permission first obtained for that purpose), to suspend or entirely remove from their employments such as

shall be found guilty of any great offences. The council shall meet as often as the business of the Society shall require it; every member shall be punctual to the hour of appointment, under the penalty of a fine, at the option of the council; and at each meeting the attending members shall receive forty-five shillings, to be equally divided amongst them, in which division, however, the secretary shall not be comprehended.

"V. The seats in the council shall go by succession to all the members of the Society, excepting the secretary, who shall always belong thereto. Four of the council shall be voted out every year, and these shall not re-occupy their seats in the council till all the rest have served; neither the president nor secretary shall have any vote either in the council or general assembly, excepting the suffrages be equal, in which case the president shall have the casting vote.

"VI. There shall be a Secretary of the Royal Academy, elected by ballot, from amongst the Academicians, and approved of by the King; his business shall be to keep the minutes of the council, to write letters, and send summonses, &c.; he shall attend at the exhibition, assist in disposing the performances, make out the catalogues, &c.; he shall also, when the keeper of the Academy is indisposed, take upon himself the care of the Academy and the inspection of the Schools of Design, for which he shall be properly qualified; his salary shall be sixty pounds a year, and he shall continue in office during his Majesty's pleasure.

"VII. There shall be a Keeper of the Royal Academy, elected by ballot, from amongst the Academicians; he shall be an able painter of history, sculptor, or other artist, properly qualified. His business shall be to keep the Royal Academy, with the models, casts, books, and other moveables belonging thereto; to attend regularly the Schools of Design during the sittings of the students, to preserve order among them, and to give them such advice and instruction as they shall require; he shall have the immediate direction of all the servants of the Academy, shall regulate all things relating to the schools, and, with the assistance of the visitors, provide the living models, &c. He shall attend at the exhibition, assist in disposing the performances, and be constantly at hand to preserve order and decorum. His salary shall be one hundred pounds a year; he shall have a convenient apartment allotted him in the Royal Academy, where

he shall constantly reside; and he shall continue in office during the King's pleasure.

"VIII. There shall be a Treasurer of the Royal Academy, who, as the King is graciously pleased to pay all deficiencies, shall be appointed by his Majesty from amongst the Academicians, that he may have a person on whom he places full confidence in an office where his interest is concerned; and his Majesty doth hereby nominate and appoint William Chambers, Esquire, architect of his works, to be treasurer of the Royal Academy of Arts; which office he shall hold, together with the emoluments thereof, from the date of these presents, and during his Majesty's pleasure. His business shall be to receive the rents and profits of the Academy, to pay its expenses, to superintend repairs of the buildings and alterations, to examine all bills, and to conclude all bargains; he shall once in every quarter lay a fair state of his accounts before the council, and when they have passed examination and been approved there, he shall lay them before the Keeper of his Majesty's Privy Purse, to be by him finally audited and the deficiencies paid; his salary shall be sixty pounds a year.

"IX. That the Schools of Design may be under the direction of the ablest artists, there shall be elected annually from amongst the Academicians nine persons who shall be called Visitors; they shall be painters of history, able sculptors, or other persons properly qualified; their business shall be to attend the schools by rotation each a month, to set the figures, to examine the performances of the students, to advise and instruct them, to endeavour to form their taste, and turn their attention towards that branch of the arts for which they shall seem to have the aptest disposition. These officers shall be approved of by the King; they shall be paid out of the treasury ten shillings and sixpence for each time of attending, which shall be at least two hours, and shall be subject to a fine of ten shillings and sixpence whenever they neglect to attend, unless they appoint a proxy from amongst the visitors for the time being, in which case he shall be entitled to the reward. At every election of visitors four of the old visitors shall be declared non-eligible.

"X. There shall be a Professor of Anatomy, who shall read annually six public lectures in the schools, adapted to the arts of design; his salary shall be thirty pounds a year; and he shall continue in office during the King's pleasure.

"XI. There shall be a Professor of Architecture, who shall read annually six public Lectures, calculated to form the taste of the Students, to instruct them in the laws and principles of composition, to point out to them the beauties or faults of celebrated productions, to fit them for an unprejudiced study of books, and for a critical examination of structures; his salary shall be thirty pounds a year; and he shall continue in office during the King's pleasure.

"XII. There shall be a Professor of Painting, who shall read annually six Lectures calculated to instruct the Students in the principles of composition, to form their taste of design and colouring, to strengthen their judgment, to point out to them the beauties and imperfections of celebrated works of Art, and the particular excellences or defects of great masters; and, finally, to lead them into the readiest and most efficacious paths of study; his salary shall be thirty pounds a year; and he shall continue in office during the King's pleasure.

"XIII. There shall be a Professor of Perspective and Geometry, who shall read six public Lectures annually in the Schools, in which all the useful propositions of Geometry, together with the principle of Lineal and Aerial Perspective, and also the projection of shadows, reflections, and refractions shall be clearly and fully illustrated; he shall particularly confine himself to the quickest, easiest, and most exact methods of operation. He shall continue in office during the King's pleasure; and his salary shall be thirty pounds a year.

"XIV. The Lectures of all the Professors shall be laid before the Council for its approbation, which shall be obtained in writing, before they can be read in the public Schools. All these Professors shall be elected by ballot, the last three from amongst the Academicians.

"XV. There shall be a Porter of the Royal Academy, whose salary shall be twenty-five pounds a year; he shall have a room in the Royal Academy, and receive his orders from the Keeper or Secretary.

"XVI. There shall be a Sweeper of the Royal Academy, whose salary shall be ten pounds a year.

"XVII. There shall be an Annual Exhibition of Paintings, Sculpture, and Designs, which shall be open to all Artists of distinguished merit; it shall continue for the public one month, and be under the regulations expressed in the bye-laws of the Society, hereafter to be made. Of the profits arising therefrom,

two hundred pounds shall be given to indigent artists, or their families, and the remainder shall be employed in the support of the Institution. All Academicians, till they have attained the age of sixty, shall be obliged to exhibit at least one performance, under a penalty of five pounds, to be paid into the treasury of the Academy, unless they can show sufficient cause for their omission; but, after that age, they shall be exempt from all duty.

"XVIII. There shall be a Winter Academy of Living Models, men and women of different characters, under the regulations expressed in the bye-laws of the Society, hereafter to be made, free to all Students who shall be qualified to receive advantage from such studies.

"XIX. There shall be a Summer Academy of Living Models to paint after, also of Laymen with draperies, both Ancient and Modern, Plaster Figures, Bas-reliefs, models and designs of Fruits, Flowers, Ornaments, &c., free to all artists qualified to receive advantage from such studies, and under the regulations expressed in the bye-laws of the Society hereafter to be made.

"XX. There shall be a Library of Books of Architecture, Sculpture, Painting, and all the Sciences relating thereto; also prints of bas-reliefs, vases, trophies, ornaments, dresses, ancient and modern customs and ceremonies, instruments of war and arts, utensils of sacrifice, and all other things useful to Students in the Arts; which Library shall be open one day in every week to all Students properly qualified. One of the Members of the Council shall attend in the room during the whole time it is open, to keep order, and to see that no damage is done to the books; and he shall be paid 10*s.* 6*d.* for his attendance. No books shall, under any pretence, be suffered to be taken out of the Library; but every Academician shall have free ingress at all seasonable times of the day to consult the books, and to make designs or sketches from them.

"XXI. There shall be annually one General Meeting of the whole body, or more if requisite, to elect the Council and Visitors; to confirm new laws and regulations; to hear complaints and redress grievances, if there be any; and to do any other business relative to the Society.

"XXII. The Council shall frame new laws and regulations; but they shall have no force, till ratified by the consent of the General Assembly, and the approbation of the King.

"XXIII. Though it may not be for the benefit of the In-

stitution absolutely to prohibit pluralities, yet they are as much as possible to be avoided, that his Majesty's gracious intention may be complied with, by dividing as nearly as possible the emoluments of the Institution amongst all its Members.

"XXIV. If any Member of the Society shall, by any means, become obnoxious, it may be put to the ballot, in the General Assembly, whether he shall be expelled, and if there be found a majority for expulsion, he shall be expelled, provided his Majesty's permission be first obtained for that purpose.

"XXV. No Student shall be admitted into the Schools, till he hath satisfied the Keeper of the Academy, the Visitor, and Council for the time being, of his abilities; which being done, he shall receive his Letter of Admission, signed by the Secretary of the Academy, certifying that he is admitted a Student in the Royal Schools.

"XXVI. If any Student be guilty of improper behaviour in the Schools, or doth not quietly submit to the Rules and Orders established for their regulation, it shall be in the power of the Council, upon complaint being first made by the Keeper of the Academy, to expel, reprimand, or rusticate him for a certain time; but if he be once expelled, he shall never be re-admitted in the Royal Schools.

"XXVII. All modes of elections shall be regulated by the bye-laws of the Society, hereafter to be made for that purpose.

"I approve of this plan; let it be put into execution.

"GEORGE, R.

"ST. JAMES'S, *December 10th*, 1768."

Four days after the completion of this important document, a meeting of twenty-eight of the thirty-four Royal Academicians nominated by the King was held[1], at which they signed the following obligation:—

"London, December 14th, 1768.

"His Majesty having been graciously pleased to institute and establish a society for promoting the Arts of Design, under the name and title of the 'Royal Academy of Arts,' in London;

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[1] The whole number of *forty* members was not completed for five years afterwards. In addition to the thirty-four artists who were at first nominated by the King, two others, Johan Zoffanij and William Hoare, were added in 1769. All subsequent appointments were by election.

and having signified his royal intention that the said society should be established under certain laws and regulations, contained in the Instrument of the establishment, signed by his Majesty's own hand,

"We, therefore, whose names are hereunto subscribed, either original or elected members of the said society, do promise, each for himself, to observe all the laws and regulations contained in the said Instrument; as, also, all other laws, bye-laws, or regulations, either made, or hereafter to be made, for the better government of the above-mentioned society; promising, furthermore, on every occasion to employ our utmost endeavours to promote the honour and interest of the establishment, so long as we shall continue members thereof."

At the same meeting the following officers were elected by ballot:—

JOSHUA REYNOLDS, *President.*
GEORGE MICHAEL MOSER, *Keeper.*
FRANCIS MILNER NEWTON, *Secretary.*
Council.—GEORGE BARRET, WILLIAM CHAMBERS, FRANCIS COTES, NATHANIEL HONE, JEREMIAH MEYER, EDWARD PENNY, PAUL SANDBY, JOSEPH WILTON.
Visitors:—AGOSTINO CARLINI, CHARLES CATTON, G. BAPTIST CIPRIANI, NATHANIEL DANCE, FRANCIS HAYMAN, PETER TOMS, BENJAMIN WEST, RICHARD WILSON, FRANCESCO ZUCCARELLI.

And at the general assembly of the Royal Academicians on the 17th of December, 1768, the first professors were elected also by ballot, viz.:—

EDWARD PENNY, *Professor of Painting.*
THOMAS SANDBY, ,, *Architecture.*
DR. WILLIAM HUNTER, *Anatomy.*
SAMUEL WALE, ,, *Perspective.*

It was not till all these arrangements were made, that the fact of the intention of founding a Royal Academy was publicly announced, as the King wished it to be kept a secret, lest it might be converted into a vehicle of political influence The mode in which it was made known to the Incorporated Society of Artists is recorded in

the "Life of West," by John Galt, who read the manuscript of it to him previous to his last illness[1], and which, therefore, may be regarded as a true version of what occurred: "While his Majesty and the Queen at Windsor Castle were looking at West's picture of 'Regulus,' just then finished, the arrival of Mr. Kirby, the new President of the Incorporated Society, was announced. The King having consulted with his Consort in German, admitted him, and introduced him to West, to whose person he was a stranger. He looked at the picture, praised it warmly, and congratulated the artist. Then turning to the King, said, 'Your Majesty never mentioned anything of this work to me. Who made the frame? It is not made by one of your Majesty's workmen; it ought to have been made by the Royal carver and gilder.' To this, the King calmly replied, 'Kirby, whenever you are able to paint me such a picture as this, your friend shall make the frame.' 'I hope, Mr. West,' said Kirby, 'that you intend to exhibit this picture?' 'It is painted for the palace,' said West, 'and its exhibition must depend upon his Majesty's pleasure.' 'Assuredly,' said the King; 'I shall be very happy to let the work be shown to the public.' 'Then, Mr. West,' said Kirby, 'you will send it to my exhibition?' 'No,' interrupted his Majesty, 'it must go to *my* exhibition—*to that of the Royal Academy*'—and in that exhibition it was subsequently seen and admired. The President of the Associated Artists bowed with much humility, and retired. Shortly afterwards he presented a petition to the King from the Society, representing their alleged grievances, and soliciting his exclusive patronage, to which an answer was returned that 'the Society had his Majesty's protection; that he did not mean to encourage one set of men more than another; that having extended his favour to the Society by Royal charter, he had also encouraged the

[1] See Galt's preface to the second part of his "Life of West," pp. 36—38.

new petitioners; that his intention was to patronize the arts; and that he should visit the exhibition as usual.' "[1]

The interest taken by the King in the progress of the Royal Academy, however, was alike earnest and unceasing. He had himself suggested many of the regulations for its government, and when it was established, not only became the patron of the society, but was pleased to take it thenceforward under his personal control. Apartments were provided for the Academy in his own palace of Somerset House; and when the old mansion, originally built by the Protector Somerset, was taken down, and the site appropriated for public offices, his Majesty stipulated with the government that apartments should be constructed in the new building for the Royal Academy, among other learned societies. Further than this, the King retained in his own hands the right of approving of all artists elected into the Royal Academy, and in his own handwriting drew up the form of a

[1] See Strange's "Inquiry," pp. 108, 109. It is not necessary to detail the subsequent history of this society. Its decline was gradual; but at the period of which we are now speaking, 1768, it still numbered more than a hundred members. The king gave the society £100 in 1769, and attended the Exhibition; but it was the last visit they had from him. The following year the receipts decreased. In 1771 they again increased, and a pamphlet published by the society entitled "The Conduct of the Royal Academicians while Members of the Society of Artists," attracted attention to their proceedings. In 1772, they built at a cost of £7500 the great room, the Lyceum in the Strand, for their exhibition, and thus contracted a debt of £4000; becoming embarrassed, they sold it again in 1773. Subsequent exhibitions were made in 1778 and 1779, at Mr. Philip's room in Piccadilly, near Air Street. In 1780 their exhibition was held in Spring Gardens, where its last appearance was made in 1791—two intermediate exhibitions having been held in 1783 and 1790, at the Lyceum. It had long previously virtually ceased to exist, for its power and influence, as well as its usefulness had departed, when at least the great majority of the able artists of the day had withdrawn from it in the unhappy dissensions of former years. The last surviving member of the society, Mr. Robert Pollard, died at the age of eighty-three, having previously, in October 1836, given up the whole of the books, papers, and minute-books of the society, as well as the royal charter of its incorporation, to the charge of the Royal Academy, in whose possession they now are. An abstract of these documents was arranged for publication in the *Literary Panorama* for 1807 and 1808, in which all that is of general interest in regard to the society's proceedings may be found.

Diploma to be granted to each member on his election, the Royal Sign-manual being affixed to the diploma of each Royal Academician, and no election being valid until this is done. The following is the form of the diploma:—

"George the Third, by the grace of God, King of Great Britain, France, and Ireland, Defender of the Faith, &c., to our trusty and well beloved greeting.

"Whereas, we have thought fit to establish in this our City of London a Society for the purposes of the arts of Painting, Sculpture, and Architecture, under the name and title of the Royal Academy of Arts, and under our own immediate patronage and protection; and whereas, we have resolved to intrust the sole management and direction of the said society under us to Forty Academicians, the most able and respectable artists in Great Britain: We, therefore, in consideration of your great skill in the art of [Painting] do by these presents constitute and appoint you to be one of the Forty Academicians of our said Royal Academy, hereby granting unto you all the endowments thereof, according to the tenor of the institution under our sign-manual upon the : And we are the more readily induced to confer upon you this honourable distinction, as we are firmly persuaded you will upon every occasion exert yourself in support of the honour, interest, and dignity of the said establishment, and that you will faithfully and assiduously discharge the duties of the several offices to which you may be nominated. In consequence of this our gracious resolution, it is our pleasure that your name be forthwith inserted in the roll of the Academicians, and that you subscribe the obligation in the form and manner prescribed.

"Given at our Royal Palace of St. James, the day of in the year "

It was not simply the advantage of the Royal favour and interest in its proceedings, which the new institution was privileged to enjoy. Substantial aid was needed by a society starting into existence amidst rivalry and opposition, and at a time when a public taste for art had to be created; and it was afforded by the King munificently engaging to supply out of his Majesty's privy purse, any

deficiency in its funds arising out of the gratuitous instruction of students in the Fine Arts, or by donations granted to distressed or superannuated artists and their families. The more effectually to exercise control over the funds, the King directed all the accounts to be submitted to him, and audited by the Keeper of the Privy Purse, and retained in his own hands the appointment of treasurer, as well as that of librarian.

It is not to be wondered at that the members of the Royal Academy have always felt justly proud that their institution was established, and for at least twelve years after its formation aided, by "Royal munificence;" and that the interest of the Sovereign in its proceedings is still a matter of rejoicing to all who desire to see the Fine Arts flourish in our land. For as the Council has justly observed, "In considering the advantages which the Academy enjoys from the Royal favour, with more especial reference to the members, it should be borne in mind that rewards of merit are not benefits for those only on whom they are conferred, but for all those to whom they are offered. In all professions the attainment of excellence is promoted no less by the struggle for success which affects many, than by the success itself, which affects one. The advantage of the Royal favour and patronage graciously conferred on the Academy is therefore an advantage to the professors of art generally. That those honours are difficult of attainment is a condition common to all distinctions that worthily excite competition. The members of the Academy, from its origin until now, have all contended with rivals in the race, and have all experienced the difficulty of winning the prize. The privileges of the Academy as an institution can only be privileges as long as it comprehends the majority of the first professors of art in the country. Not even the Royal favour extended to inferior artists could render their works universally attractive. With reference to the Academy, therefore, the Royal favour is to be regarded,

as it always should be regarded, as a stimulus to all for the attainment of excellence, inasmuch as it is the honourable result of public approbation."[1]

The limitation made by the Instrument of institution of the number of the Royal Academicians to forty, has been a ceaseless source of contention from the first foundation of the Academy to the present time. It was at first argued that it was intentionally done to exclude so many of the artists of the Incorporated Society as never to give them a preponderance over the old directors of that Society, who had seceded from it to become the founders of the Royal Academy[2]; and Sir Robert Strange was vain enough to declare that the exclusion of engravers generally was adopted purposely to debar *him* from the privileges of membership.[3] As the English school gathered strength, it has been urged that the Royal Academy should have expanded and enlarged its numbers in proportion to the numerical increase of English artists, so that now it would need to be increased to at least treble its original constitution; and the Academy is charged with undue exclusiveness, and a failure of its high mission in the cause of art, because it has not fully met these demands.

Such statements deserve careful examination before they are either contradicted or adopted. Looking at the state of art in this country a century ago, and contrasting it with its present position, it cannot be denied that the advance has been steady, substantial, and rapid. Indeed, as we contemplate the works of the artists who exhibited in 1760 with those whose works are now to be seen all around us, we question whether it must not be admitted that the original number of *forty* was not far beyond the requirements of the year 1768, and that being based on the number of artists who were entitled to membership

[1] "Report of the Council" for 1859, p. 10.

[2] See Haydon's "Evidence before the Select Committee of the House of Commons" on Arts, &c., 1836.

[3] Strange's "Inquiry," p. 112.

in several of the Foreign Academies then existing, it was rather intended to reach that number in England in the future, as the knowledge of art and the ability of its professors advanced. This seems to have been the motive for leaving several vacancies in the original number unfilled for some years: and even with this admission of the necessity of limiting the honour of full membership to artists of established reputation, it may fairly be questioned whether several of those who were then elected would have been chosen had they lived in our own day. It seems, therefore, that the limit originally fixed was a very large one — too wide for the then infantile state of the English school — but one which it might reasonably hope speedily to reach.

That it has done so is admitted; but the next question is whether the progress made has been such as to demand a yet further extension? It must be remembered that if the title of Royal Academician is to carry with it a recognised claim to superior excellence on the part of the artist on whom it is conferred, if it is to be an honour sufficiently great to be an impulse to the young aspirant, and a laudable ambition in the artist of acknowledged merit, it ought not to be the common dignity of every one who has proved his claim to be ranked among the large number of good painters, or sculptors, or architects, which we now happily possess. And we cannot help questioning whether any country, in ancient or modern times, has ever been able to produce at any one time *forty artists* of whom it could be said that they were of such superior ability as to render them famous, not only while living, but in after ages, as eminent in their profession and masters of their art. If the highest honours of the Royal Academy should be reserved for such as these, then it is very doubtful, indeed, whether forty is not more than sufficient to meet the necessity of the case, or at all events ample for all time. The vexed question of the admission of engravers to full academic honours

has been set at rest, and will be noticed in the course of this history.

But while the full dignity of Royal Academician is thus wisely limited, it is open for consideration whether it might not be a fair encouragement to offer to a large number of really talented artists, to allow them to become *associated members*, without taking any part in the government of the Royal Academy, or if at all, by being permitted to nominate as representatives of their own body, a certain number of artists, for election by the forty academicians. The bitter experience of the fate of the societies of artists which existed as corporate bodies, and which were torn by dissensions consequent on their government being under the direction of so large a number, or by resistance on the part of the majority to the government of the few, justified the founders of the Royal Academy in so constituting it that it should be preserved from this peril; and from the tone in which the question is still discussed, the necessity remains that the power of governing should be vested in those who have attained, by their own ability, to the coveted pinnacle of fame in art, and that in associating around them their brother artists who are seeking similar honours, they should in some measure adopt a relative position to that of the Senate in the Universities. In this view it may, perhaps, be desirable hereafter to remove all restrictions as to the number of associates and associate engravers, or to increase their number; the election being confined, as at present, to the academicians, and the claim to acknowledged merit as an artist being the only qualification demanded of the candidate for what would still be, though more easily attainable than at present, a coveted mark of distinction.

Several foreign academies were in existence at the time of the foundation of the Royal Academy; and as the question of establishing such an institution in this country had been discussed, and many fruitless efforts had

been made for some years previously, there is no doubt that their constitution was examined before that of the English one was determined; and it will be found on reference to the Continental art-societies, whether of olden times or of more modern date, that as a general rule the number of academicians is not greater in them than in our own. In the French Academy (originating in the ancient company of St. Luke), founded in 1648 by Louis XIV., and of which Le Brun was the first president, the total number is forty, consisting of fourteen painters, eight sculptors, eight architects, four engravers, and six professors of music. The Royal Academy of the Arts of Berlin was founded in 1699 by Frederic I., and consists of twenty-one painters, five sculptors, five architects, and five professors of music, besides a large number of honorary members, native and foreign. In the Academy of St. Luke at Rome, established in 1595, there are twelve historical painters, twelve sculptors, and twelve architects, who are required to reside there, and also four portrait painters, four landscape painters, four gem engravers, and four engravers, partly resident and partly foreigners, besides academicians "of merit," consisting of twenty foreign artists of each of the first three classes. An academy was established at Munich in 1770, which was subsequently in 1808 re-founded by Joseph I. as the Royal Munich Academy, with a director, three historical painters, one sculptor, two architects, one engraver, one teacher of elementary painting, one corrector in the antique school, one professor of the history of art (all receiving salaries and retiring pensions from the Government), and four other professors, in all fifteen members, besides an unlimited number of honorary members and artists. The Royal Academy of Antwerp comprehends fifteen painters, five sculptors, three architects, one engraver, and one professor of drawing, besides associated and honorary members. The academies of Florence, Rome, and Bologna, as assemblies of honour as well as

gratuitous schools of the arts, seem especially to have been imitated in the constitution of our own Academy; and forty, which was the original number of the academicians of Florence, has been the limit of the number of members adopted in most of the subsequent institutions of the same nature.

By one of the laws in the original constitution of the Royal Academy, its members were prohibited from belonging to any other institution or society of artists in London.[1] This regulation has been considered as calculated to give an exclusive character to the Academy, and to be unnecessary. In the present day it undoubtedly is so; and it would appear[1] that if not actually cancelled, it has long ceased to be acted upon. The original founders of the Royal Academy may, indeed, have thought it a prudent step to guard themselves against similar dissensions to those which had debased the art-societies then in existence, and out of which it arose; and also, since the new institution would have mainly to depend for support upon the contributions of the public, it may have been deemed necessary, in order to prevent a decline of the funds, to require the members to centre the attractions, which the products of their talents might afford, solely in the new society. This state of things no longer exists, and therefore the members of the Royal Academy are now found exhibiting their works at the British Institution and at other places, and are not debarred from taking office in other kindred societies. It is quite certain that the Royal Academy in no case hinders the formation of new art-societies, even when founded simply for the purpose of exhibiting pictures, and that it is always ready to promote the establishment of schools of art in the metropolis and in the provinces.

The fact that the exhibitions which annually provide

[1] Evidence of Sir M. A. Shee, P.R.A. (questions 1990–2), before the Select Committee of the Commons, on Arts, 1836.

the income and replenish the coffers of the Royal Academy, are partly composed of works by artists who are not members, and that the academicians themselves rarely contribute as largely to them, as by their own restricted privilege they are permitted to do—has been cited (as we think unfairly), to indicate that the members derive the benefit of the exhibition of the works of artists not belonging to their society, and to whom they give no return. In many cases there is no doubt that the knowledge that they will find *many* works of real excellence, by men of established position and talent as artists, leads persons to visit the exhibition who would not else be found within its walls; while in others it is equally true that the multitude and variety of works may attract many more than would be found if the exhibition consisted exclusively of the works of the Royal Academicians. But is an injustice really done to our aspiring artists by this arrangement? That *they* do not think so, we know by the fact that there are as many works excluded as exhibited, in consequence of the limited space at the disposal of the Academy, and by the eagerness with which they strive to attain an entrance for their productions. In some of the modern exhibitions, which have been commenced upon the principle of admitting all works upon payment by the exhibitor for the extent of wall-space occupied, the artist finds that the attendance of real lovers or patrons of art is comparatively nothing, and the money he expends is fruitlessly employed; whereas, without charge, and in a place where Royalty, nobility, and fashion congregate, and where English art in its annual development is studied by the art-patron, connoisseur and critic, he has a chance of attaining fame and gaining patronage which would never reach him in any other way. So far, therefore, from the plan being disadvantageous to young or unknown artists, it affords them the surest means of attracting attention to their works; and that the Academy places its exhibition-room at their

disposal, as far as its space will allow, and sometimes to the exclusion of the works of its members[1], ought to be regarded by them as a boon and a proof of its desire to advance the cause of art, without respect to the rights which its own constitution might authorize it to reserve to its own members.

That the Royal Academy thus finds its income increased is undoubted; but this does not give the exhibitors who are not members of the Academy, any ground of complaint that they do not share in the emoluments thus derived. It is true that, under certain conditions, there are pensions obtainable by members of the Royal Academy and by their survivors; but it is not often that they come within those conditions, and a very much larger sum has been expended upon those unconnected with the Academy than upon its members. But the distribution of aid to artists or their families in need of it, is the pleasant labour of the Academy, not always limited to the pensions claimed by its members, nor to the gifts dispensed to exhibitors or their families; and so quietly and delicately is this aid rendered, that not even the members of the Academy are aware of the names of those who are thus benefited, but only the council for the time being, by whom these gifts of kindness are dispensed. Artists who are neither academicians nor associates, and the families of many men of genius little known, and cut short in their career before they could attain the means of leaving a provision for those nearest and dearest to them, are thus befriended, silently and without an attempt at display of charity, by the substantial means of brotherly sympathy which the funds of the Royal Academy enable

[1] "I must do the members of the Royal Academy the justice to say, that some of their own works have been this year withdrawn to make room for others; and it is satisfactory, amid the disappointments which, under the circumstances are unavoidable, to see works by contributors occupying those prominent places, which by a fair and acknowledged privilege, are usually assigned to members."—*Speech of Sir C. Eastlake, P. R. A., at the Royal Academy Dinner*, 1860.

its council to bestow among the less fortunate artists of our country.

The general question as to the utility of academies of art has always been one upon which much difference of opinion has been expressed. Fuseli, one of the professors in the Royal Academy, a Swiss by birth, attributes the origin of academies to the decline of art, when, in his twelfth "Lecture on Painting," he says:—

"The very proposals of premiums, honours and rewards, to excite talent or rouse genius, prove of themselves that the age is unfavourable to art; for had it the patronage of the public, how could it want them? We have now been in possession of an Academy more than half a century, all the intrinsic means of forming a style alternate at our command, professional instruction has never ceased to direct the student, premiums are distributed to rear talent and stimulate emulation, and stipends are granted to relieve the wants of genius, and finish education, —and what is the result? . . . If our present state moderates our hopes, it ought to invigorate our efforts for the ultimate preservation and, if immediate restoration be hopeless, the gradual recovery of art. To raise the arts to a conspicuous height, may not perhaps be in our power; we shall have deserved well of posterity if we succeed in stemming their further downfall,—if we fix them on the solid base of principle. If it be out of our power to furnish the student's activity with adequate practice, we may contribute to form his theory; and criticism —founded on experiment, instructed by comparison, in possession of the labours of every epoch of art—may spread the genuine elements of taste, and check the present torrent of affectation and insipidity. This is the real state of our institution, if we may judge from analogy. . . . . All schools of painters, whether public or private, supported by patronage or individual contribution were, and are, symptoms of art in distress,—monuments of public dereliction, and decay of taste. But they are, at the same time, the asylum of the student, the theatre of his exercises, the repositories of the materials, the archives of the documents of our art, whose principles their officers are bound now to maintain, and for the preservation of which they are responsible to posterity."

With this peculiar view of the character of academies,

and the prospects of art, few will be inclined to coincide; but many consider academies inimical to the true progress of art, on account of their tendency to establish a uniform style of art, and to engender mannerism. Mr. R. N. Wornum says:—

"It is this suppression of originality, this levelling of all capacities to one standard, that is the chief danger to be guarded against, in an academic education. That an assembly of students, constantly aiming at the same ends, copying the same models in the same manner, should acquire a very great sameness of thought and style is not extraordinary; and it is this consummation, the trim method of mediocrity, that is the shoal that the academic helmsman has to avoid."

Dr. Waagen, of Berlin, an eminent art-critic, sees no good in such institutions, for—

"On comparing a number of specimens of the different schools, such as those in Paris, St. Petersburg, and other places, all exhibited a striking similarity of manner; while in the earlier times, and in the earlier method of teaching, the character of the schools of different nations, and that of each individual artist, was entirely original and distinct. . . . . By this academic method, which deadened the natural talent, it is sufficiently explained why, out of so great a number of academic pupils, so few distinguished painters have arisen."

But, as Mr. Wornum observes,[1]—

"It is difficult to see how a *well-regulated* academy can be prejudicial to the arts; the multiplication of the labourers in the field of art, when well instructed, can only be denounced as a prejudice to the cause of art by a narrow-minded selfishness —the labourers in the cause of truth and beauty cannot be too numerous. It is perfectly true, on the other hand, that academies are not necessary to the production of great artists; it is also an incontestable fact that the rise of academies has been coincident with the decline of art; yet this does not show that the latter was a consequence of the former, though it may

[1] See "Lectures on Painting, by the Royal Academicians; edited with an introduction and notes, critical and illustrative, by Ralph N. Wornum." London: Bohn, 1848.

be owing to their inefficient systems. However this may be, the artists of the seventeenth century, unable to overlook the obvious decline of art, hurrying to its consummation, associated together for its preservation; and thus gratuitous academies of art supplanted the old-established system of *family* tuition, to which the famous schools of Italy owed nearly all their greatness."

The Council of the Royal Academy[1] distinctly disown that it is a tribunal of taste, arrogating to itself the superintendence of art, and declare its great object to be the promotion of art by instruction and emulation:—

"Within the Academy, the two objects are combined. The means of study, and the occasional teaching which directs it, are provided; and competition, even when not public, is always unconsciously operating. The instruction in art, which can be really useful, is adapted chiefly for the young; and even among them, as Reynolds has observed, 'a youth more easily receives instruction from the companions of his studies . . . than from those who are much his superiors; and it is from his equals only that he catches the fire of emulation.' It is with his fellow-students, also, that he contends for the premiums and privileges which the Academy offers in its schools. But whatever may be the deference to the rules of art, and to works of established reputation, which is exacted from beginners, no academic restraint is imposed on the student who enters upon his career with the public for his judges. The variety of styles, not only among young candidates for fame, but even among the members of the Academy themselves, sufficiently proves that no arbitrary type, in tastes or methods, is proposed. The student, fortified with the requisite elementary instruction, and free to gather his impressions and inspirations where he lists, next aims at the distinction which a far wider competition offers. The emulation which the Academy promotes is then stimulated by the exhibition, subsequently by the honours of the institution, and unceasingly by a rivalry with the best artists in the country."

From the establishment of the Royal Academy, therefore, we may date the foundation of the English School of

[1] Report of the Council to the General Assembly, 1860, p. 16.

Painting, one which less than any other bears the traces of mannerism, or of special characteristics in style and subject by which so many foreign schools are painfully distinguished. Each of the great masters in this modern English school has taken his own view of nature, and his own treatment of his subject. It cannot be said that all our modern artists of celebrity have imitated those under whom they were educated, and thus one of the objections urged against art-teaching in academies is at once disproved, at least so far as our own school is concerned. Nature is the great teacher of all who attain to eminence as artists; and there is enough of diversity and variety in her aspects of things around us, and in the passions and emotions of the human heart within us, to afford abundant material for artists to take diverse paths,—some to luxuriate in the forests and the sheltered glade,—some to wander in the corn-fields or the meadows,—others to track the pathless sea, or depict its ebb and flow upon the shore,—some to picture men in their simplicity, others in their pride,—to portray the peasant's home, or the noble's mansion,—the village church, or the cathedral city,—the teachings of history, alike of olden time and of every-day life,—and to bring before us some faint conceptions of those great themes, in connection with Scriptural truths, upon which the faith of our fathers, and our own hopes, are built. That this universality of subject, combined with a mode of treatment original in itself, and free from conventional forms, is the characteristic of the English school, is the best token by which to augur its future advancement to increasing excellence.

CHAPTER IV.

THE FOUNDATION MEMBERS OF THE ROYAL ACADEMY.

The First President: SIR J. REYNOLDS.

Professors: ED. PENNY, *Painting:* THOS. SANDBY, *Architecture:* SAM. WALE, *Perspective:* DR. W. HUNTER, *Anatomy.*

Painters:—Historical: BENJ. WEST, (future President), F. BARTOLOZZI, G. B. CIPRIANI, M. A. A. C. KAUFFMAN, F. HAYMAN. *Portrait:* F. COTES, J. MEYER, M. CHAMBERLIN, P. TOMS, N. HONE, F. M. NEWTON, N. DANCE. *Landscape, &c.:* G. BARRET, C. CATTON, P. SANDBY, J. RICHARDS, D. SERRES, R. WILSON, T. GAINSBOROUGH, F. ZUCCARELLI, J. BAKER, and M. MOSER.

Architects: SIR W. CHAMBERS, J. GWYNN, and G. DANCE.

Sculptors: W. TYLER, J. WILTON, G. M. MOSER, R. YEO, and A. CARLINI.

THE personal history of the foundation members of the Royal Academy now claims our attention, that we may know what sort of men, both in professional ability and in individual character, they were to whom the direction of the new Institution was entrusted. The list of the thirty-four original members nominated by the King, certainly included the majority of the most able artists of the day, but there were several men of great reputation at that time whom we might have expected to find added to it: as, for instance, Allan Ramsay, principal painter to the King; Hudson, Highmore, and Romney, the portrait painters; Samuel Scott, the marine painter; George Knapton, who wrought chiefly in crayons, and some others. It is difficult, at this distant period, to know why some of these men did not occupy places in the Royal Academy. Some of them were growing old and infirm at the time of its foundation, and the reserved habits of Romney have been assigned as the reason why

he did not join his brother artists. There was, however, a goodly company, notwithstanding these omissions of some portion of the art-talent of the day.

Among the thirty-four artists of whom we have first to speak, we find there were twenty-five painters, five sculptors and medallists, and four architects. The painters might again be subdivided into eight historical, eight portrait, seven landscape, and two flower painters. The proportion of painters is large compared with architects and sculptors; but it must not be forgotten that their works were needed in larger numbers to render the exhibition (the real source of the revenue of the Academy) attractive, and that there were fewer architects and sculptors in consequence of the little patronage extended to those branches of the arts at the time.

The name of Sir JOSHUA REYNOLDS, P.R.A., must necessarily be placed first in our brief biographical notices of the members, as it stands also at the head of the list of artists which this country has produced, as one of the founders of the English school of painting.

He was born at Plympton, near Plymouth, in Devonshire, on the 16th July, 1723. His father was the Rev. Samuel Reynolds, the rector of Plympton St. Mary, and master of the Grammar School there. He intended his son for the medical profession, and bestowed upon him a liberal education; but as from a child he manifested a decided predilection for drawing, his future profession was changed to that of an artist. His natural bias towards the arts was strengthened by a very early study of the "Jesuits' Perspective," and converted into a passion by the subsequent perusal of Richardson's "Treatise on Painting." In 1741, when in his eighteenth year, he was placed as a pupil for four years with George Hudson, the most famous portrait painter of that time. By him he was set to copy Guercino's drawings, and soon excited a feeling of rivalry by his skill in portraiture. This led in

about two years to disagreement, and Reynolds, leaving Hudson's studio, subsequently practised with William Gandy of Exeter. Upon this slight foundation of art-instruction, he commenced his career as a portrait painter at Plymouth Dock. After the death of his father in 1746, he returned to London, and commenced practice in St. Martin's Lane. In 1749 he went to Italy in company with the Hon. Mr. Keppel, his early friend and patron, to whom he had been introduced by Lord Mount-Edgcumbe. While studying the works in the Vatican at Rome, he caught a severe cold, which caused the painful deafness to which he was subject during the remainder of his life. From Rome he went to Florence, Bologna, Parma, Modena, Milan, Padua, and Venice; and thence through Turin to Paris, where he made a short stay, and returned to Plymouth towards the end of 1752. This journey was judiciously improved by the thoughtful student. He copied and sketched from the works of Raffaelle and Michael Angelo in some of their more striking delineations, but chiefly occupied himself in examining and fixing in his mind their peculiar and characteristic excellences; for he was more intent on aspiring to their conceptions, than on imitating their mode of execution. The rich effects of Venetian tone and colour were especially attractive to him, far more so—as his practice showed—than the grandeur of the Roman school.

Shortly after his return, he again took up his residence in St. Martin's Lane, in a house facing May's Buildings. The first specimen of his abilities which attracted attention was a portrait of Josep Marchi, a young Italian whom he had brought with him as an assistant from Rome, represented in the Turkish costume, richly painted in the style of Rembrandt. A full-length portrait of Admiral Keppel standing on the sea-shore, which he painted soon afterwards, was universally admired, and established his fame as the first portrait painter of his age and country. For some years he lived in a house in Great Newport

Street. In 1761 he purchased a house in Leicester Square (or Fields, as it was then called), for his collection of works of art. This house (No. 47) was filled to the remotest corner with casts from the antique, statues, pictures, drawings, and prints by the various masters of the foreign schools. These he looked upon as his library, with this advantage—that they decorated as well as instructed—they pleased his eye and informed his mind; they were objects at once of amusement, study, and competition. Some of the valuable pictures he possessed he destroyed in his endeavour to discover the famous "Venetian secret" in colouring. In this house he lived during the remainder of his life.

The intimacy between Reynolds and Dr. Johnson commenced with his career in London, and only ended with the death of the latter. To this friendship we probably owe his literary efforts, and indeed he himself owns that Johnson qualified his mind to think justly, even on art. The report circulated after his death that either Johnson or Burke aided him in the composition of his discourses delivered at the Royal Academy, is proved to be erroneous alike by his own denial of it, the testimony of his pupil Northcote, and the fact that Dr. Johnson uttered his warm approval of them publicly, which he was too disingenuous to have done had he taken any personal part in their preparation, beyond having given to their author advice as to amendments or alterations.

In 1760 Reynolds sent four pictures to the exhibition in Spring Gardens, and the following year exhibited his portrait of Lord Ligonier on horseback (now in the National Gallery), and one of Sterne. In 1762 he painted 'Garrick between Tragedy and Comedy,' which was purchased by the Earl of Halifax for 300 guineas. In 1764 Reynolds and Johnson instituted the Literary Club, which was then limited to twelve members, among whom were Oliver Goldsmith and Edmund Burke. In the same year Hogarth died,—one who differed as much in theory

and practice from his opposite neighbour in Leicester Fields, as he did in disposition and tastes. Reynolds desired to bring men of their common calling together, and by study and co-operation to establish for them claims to respect and eminence. Hogarth opposed all efforts to establish such an academy, and stood apart and alone from his brother artists. The one urged the constant study of the old masters, the other would hear of no school but that of nature; and while he was rough and rude, and despite his good nature sometimes antagonistic and obstinate, the other was able to smile on all, while singling out some few for especial marks of warm and gracious regard. His own nature as a true gentleman shed its influence over his portraits, and hence their charm and his eminent success. These attributes also were in themselves an additional qualification for the dignified position he attained when, as we have already seen, he was unanimously elected President of the Royal Academy. It would have been impossible to have found a man more eminently qualified for the position among the artists of Great Britain which he thus attained. Deeply imbued with the loftiest theories of art, which he had studied at the fountain-head in the works of the great masters, and himself a painter of rare excellence, Reynolds possessed at the same time literary attainments of a high order, which enabled him to give adequate expression to whatever he most desired to instil into the minds of the students of art assembled in the Academy, and a disposition so courteous and generous as to secure the respect and affection of all those by whom he was surrounded. The readers of Johnson, Burke, and Goldsmith, need not to be told how much he was beloved and revered by his associates, while every succeeding generation owes him its gratitude for preserving to them the portraits of the thoughtful foreheads of many writers and statesmen of his time, and the sweet smiles of many noble matrons.

To deliver lectures was no part of the duty of the

President of the Royal Academy; it was a task which he imposed upon himself in his zeal for the advancement of the arts; and the fifteen discourses on the Principles and Practice of Painting, which he addressed to the students at the annual distribution of prizes, have been translated into several languages, and continue to be studied for the many admirable suggestions and criticisms on art which they contain.

The earlier works of Reynolds did not possess the excellences which are found in his later productions; but the man who could unite to the dignified resemblance of the head, an endless variety of spirited and graceful attitudes, picturesque backgrounds, novel and striking effects of light and shade, and a rich harmony of colour, was at every stage of his career entitled to a very high place as an artist. He was one of the few whose effort to improve ended but with his life; he was heard to say that he never began a picture without a determination to make it his best; and his continued advancement justified the maxim he was so frequently inculcating, "that nothing is denied to well-directed industry." Johnson used to say that he was one who early bore down all opposition before him, and left emulation panting behind him; and that while securing as the summit of human felicity the first place, he was not spoilt by the most rare and enviable prosperity he attained.

In 1773 Sir Joshua painted his celebrated picture of 'Count Ugolino and his Sons,' from Dante, which was purchased by the Duke of Dorset for 400 guineas. In the same year he was created Doctor of Civil Law by the University of Oxford, and about the same period he was also elected a member of the Imperial Academy at Florence. In 1779 he ornamented the ceiling of the library of the Academy at Somerset House with an allegorical painting representing 'Theory' bearing a scroll inscribed, "Theory is the knowledge of what is truly nature." In the summer of 1781, with a view of examining critically the works of

the celebrated masters of the Flemish and Dutch schools, he made the tour of Holland and Flanders. He published an account of this journey, containing much excellent criticism on the works of Rubens, Vandyke, Rembrandt, &c. in the churches and different collections at Antwerp, Brussels, Ghent, Dusseldorff, and Amsterdam, concluding with a masterly drawn character of Rubens. During the three succeeding years, Sir Joshua was engaged upon his designs for the window of New College Chapel, Oxford. These consisted of seven allegorical figures of the four Cardinal and the three Christian graces, surmounted by the 'Nativity.'

In 1783, in consequence of the suppression of some religious houses, he again visited Flanders, purchased some pictures by Rubens, and devoted several more days to the contemplation and further investigation of the works of that master. In the same year, Mr. Mason's translation of "Du Fresney's Art of Painting" was published, with notes subjoined by Sir Joshua Reynolds, consisting chiefly of practical observations and explanations of the rules laid down by the author of the poem. These works, his Academy Lectures, three contributions at an earlier period to Johnson's "Idler," and a few notes to his friend's edition of Shakspeare, constitute the whole of his literary productions. In 1784 he painted the famous allegorical portrait of 'Mrs. Siddons as the Tragic Muse,' which was sold to Mr. Smith for 700 guineas. In the same year, upon the death of Allan Ramsay, he was appointed principal painter in ordinary to the King, in which office he continued till his death. In 1786 he painted the 'Infant Hercules strangling the serpents in the cradle,' for the Empress Catherine of Russia. It was sent to St. Petersburg in 1789, and in the following year the Russian Ambassador presented him with a gold box having the portrait of the Empress upon the lid, set with large diamonds. Fifteen hundred guineas were afterwards paid to his executors as the price of this picture. For Boydell's

Shakspeare Gallery he painted three pictures, — 'The cauldron scene in Macbeth,' 'Puck, from Midsummer Night's Dream,' and 'The death of Cardinal Beaufort.'

From the year 1769 to 1790 inclusive, Reynolds sent no less than 244 pictures to the exhibition of the Royal Academy. Besides 'the Holy Family' and 'Lord Ligonier,' already referred to, there are several other pictures by him in the National Collections: 'The Graces decorating a figure of Hymen;' 'The Infant Samuel;' 'Heads of Angels;' 'The Age of Innocence;' 'The banished Lord;' a study for 'Count Ugolino;' and portraits of himself, Lord Heathfield, Rt. Hon. W. Wyndham, Sir W. Hamilton, and Sir A. Hume.

His assiduity and love for his profession left him little leisure; and his whole life, to the time when his sight failed, was passed in the diligent and unwearied pursuit of his art, at once his business and his pleasure, uninterrupted by sickness or misfortune. The hours necessary for relaxation were chiefly spent in the company of his numerous friends and acquaintance; these were gathered around him as well on system as from inclination; for finding that his professional pursuits debarred him the regular and ordinary modes of study, he adopted this as an agreeable method of gaining at the same time knowledge and amusement. Hence, at his table, for above thirty years, were occasionally assembled all the men of taste, talent, and genius of the kingdom — men who were remarkable for their attainments in literature or the arts, in the pulpit or the bar, in the senate or the field.

For many years Sir Joshua enjoyed uninterrupted good health, to which his habit of standing while painting may have in some degree contributed. In 1782, he was afflicted by a paralytic stroke, from which he quickly recovered; but in July 1789, while engaged in painting his portrait of the Marchioness of Hertford, he found his sight so much affected that it was with difficulty he could proceed with his work; and notwithstanding every assis-

tance that could be procured, he was in a few months totally deprived of the use of his left eye. After many struggles, he resolved, lest his remaining eye should suffer, to paint no more; and though he was thus deprived of a constant and engrossing amusement, he retained his usual spirits, and enjoyed the society of his friends with the same apparent pleasure as before. In October 1791, however, his spirits began to fail him, and he became alarmed lest an inflamed tumour, which came over the eye which was lost, might occasion the destruction of the other also. A disease, which he could neither describe nor point out to physicians, was secretly gathering strength; and it was only a fortnight before his death that he discovered that the liver had attained such an inordinate growth as to incommode all the functions of life. After a confinement of three months, and an illness which he bore with great patience and fortitude, he died at his house in Leicester Fields, on Thursday evening, the 23rd of February, 1792. His body was laid in state at the Academy at Somerset House till the 3rd of March, when it was interred in the crypt of St. Paul's Cathedral, near the tomb of Sir Christopher Wren. On this mournful occasion, every honour was paid that could be shown to worth and genius; a great number of distinguished persons joined the funeral procession, and his pall was supported by three dukes, two marquises, and five other noblemen. Some years afterwards, a statue, by Flaxman, was erected to his memory in the cathedral.

In stature, Sir Joshua Reynolds was rather under the middle size, of a florid complexion, with blunt features, possessing a lively, pleasing aspect. His manner was particularly polished and agreeable, and he possessed a constant flow of spirits, which enabled him in society to find amusement readily, and easily to contribute to the entertainment of others. Though he had been almost deaf from the time of his return from Italy, yet, by the aid of an ear-trumpet, he was enabled to participate in

the conversation of his friends with great facility.[1] He was never married, and bequeathed the principal portion of his property, which amounted to £80,000, to his niece, Miss Palmer, who was shortly afterwards married to the Earl of Inchiquin, subsequently created Marquis of Thomond. His collection of works of art sold for about £17,000. It has been stated that shortly before his death, Sir Joshua offered these examples of excellence in art, at a very low price, to the Royal Academy, on the condition that they should purchase a gallery for their reception; but the records of the Academy do not show that such a proposal was ever made.

Reynolds has been justly regarded as the founder of the British School of Painting. Through a happy combination, and a judicious and skilful application of qualities, whether originating in natural feeling or acquired by selection from other artists, he struck out a new path in portrait painting; and by uniting graceful composition and breadth of light and shade with a rich and mellow tone of colouring, he invented a style of his own. The portraits by his master, Hudson, and by Ramsay, who enjoyed the highest public patronage when Sir Joshua returned from his travels, were uniformly dry and hard, with little diversity of attitude, following strictly the formal fashion then prevailing, and wanting individual expression. Reynolds, with a more comprehensive view of his art, by originality in taste and facile execution, showed how portraiture might be generalised, so as to identify the individual man with the dignity of the human mind. In dress, he selected and adopted what was most conformable to the character of his subject, without implicitly following or offending the prejudices then preva-

[1] An allusion to this infirmity is found in Oliver Goldsmith's kindly epitaph on his friend in his poem "Retaliation," the last production of his gifted pen:—

"Here Reynolds is laid, and to tell you my mind,
He has not left a wiser or better behind:
His pencil was striking, resistless, and grand:
His manners were gentle, complying, and bland;
Still born to improve us in every part,
His pencil our faces, his manners our heart:
To coxcombs averse, yet most civilly steering,—
When they judged without skill he was still hard of hearing:
When they talked of their Raffaelles, Correggios, and stuff,
He shifted his trumpet, and only took snuff."

lent. His female portraits are designed with an exquisite feeling of taste and elegance; and for the variety of composition manifest in his works, we shall in vain seek for a parallel among his most celebrated predecessors. In the pursuit of those high attainments to which he arrived, he evidently had Rembrandt and Correggio more particularly in his mind; but the magical effect and richness of colouring of the great Dutch masters seem to have been made by him a constant source of reflection and experiment.

In the higher department of historical painting, he cannot be said to hold the same pre-eminence, although his works of this kind display great strength of mind; and it is to be regretted that his occupation as a portrait-painter did not enable him to cultivate this style in preference. His 'Count Ugolino,' for pathos and grandeur of design, yields perhaps to no composition that was ever made upon that subject; and his 'Holy Family,' when considered with it, will serve to exhibit at one view the comprehensiveness and diversity of his genius. Drawing, as he candidly confessed, was the branch of his art in which he was most defective; and sometimes, from not being able to determine his forms, he was obliged to go again over the same part of the picture, till some of the vivacity of his touch was lost; but the spirit and sweetness of that touch was so admirable that he added force and harmony to his picture by every repetition. Colouring was evidently his first excellence, to which all others were more or less sacrificed; and though in splendour and brilliancy he was exceeded by Rubens and Paul Veronese, in force and depth by Titian and Rembrandt, and in freshness and truth by Velasquez and Vandyke, yet perhaps he possessed a more exquisite combination of all these qualities, and that peculiarly his own, than is to be found in the works of any of those celebrated masters. Hence it is that, though a few works executed by him may be deemed exceptionable, the majority of

his productions will never fail to excite admiration so long as the true principles of art are properly estimated.

Next to the president, the first Professors of the Royal Academy claim our notice. These were—EDWARD PENNY, the Professor of *Painting;* THOMAS SANDBY, Professor of *Architecture;* SAMUEL WALE, Professor of *Perspective;* and DR. WILLIAM HUNTER, Professor of *Anatomy.*

EDWARD PENNY, R.A., was for some time previously to his appointment Vice-President of the Incorporated Society of Artists. He was born at Knutsford, in Cheshire, in 1714; and early indicating a taste for painting, was sent to London, and placed under the tuition of Hudson, the master of Reynolds. Subsequently he proceeded to Rome, and there studied under the direction of Marco Benefiali. His principal employment was as a portrait-painter, his small heads in oil-colour being very much admired. Besides these labours—the one branch of the art needful for painters to obtain subsistence in those days—he employed his skill upon historical and sentimental subjects, many of which were exhibited at the Royal Academy. Some of his chief works of this description were engraved—among others, the 'Death of General Wolfe'—the 'Marquis of Granby relieving a sick Soldier'—and 'Virtue and Profligacy Contrasted' in two pictures. As Professor of Painting at the Royal Academy, he delivered an annual series of lectures, which were favourably received. In 1783 his health declined, and he was in consequence compelled to resign his professorship. He had, prior to this time, married a lady of property; and he now took up his abode at Chiswick, and lived in quiet retirement till he died, on the 15th November, 1791. He frequently expressed his intention of printing the ingenious course of lectures on painting he delivered at the Royal Academy, but died without fulfilling it, nor has the MS. since been sent to the press.

THOMAS SANDBY, R.A., the first Professor of Architecture at the Royal Academy, was born at Nottingham in 1721, and is said to have had his thoughts first directed to the arts as a profession by having perseveringly pursued a new system of perspective, which he brought to a state of great perfection and readiness of application. Encouraged by the reputation he acquired by a drawing of his native town made upon these novel rules, he came to London, and was in 1743 appointed draughtsman to the chief engineer in Scotland. In this capacity he was at Fort William, in the Highlands, when the Pretender landed, and was the first person who conveyed intelligence of the event to Government in 1745. In recognition of his merits as an artist, and his services to the State, H. R. H. William Duke of Cumberland appointed him his peculiar draughtsman; and after the termination of the struggle in Scotland, he followed the Duke in his campaigns in Flanders.

In 1746 he was made Deputy-Ranger of Windsor Great Park, an appointment which he held for fifty-two years. In this capacity, combined with his professional position as architect to the King, he planned in 1754 the construction of the Virginia Water, the largest artificial lake in the kingdom, and shortly afterwards published a series of eight folio views, illustrating the improvements and alterations in Windsor Great Park effected by his labours. In 1755 he was one of the committee of artists who combined to propose a plan for the foundation of a public academy for the cultivation of the arts. Subsequently he joined the Incorporated Society, and was eventually chosen one of the foundation members of the Royal Academy; and as the Professor of Architecture, he continued annually, until 1796, to deliver lectures on architecture at the Academy, largely illustrated by his own drawings. These lectures were never published; but the original manuscript was presented by the late John Britton to the library of the Royal Institute of

British Architects. His aim, in addressing the students, appears to have been, not so much to propound new theories, as to correct the false taste of the period: to lay down the simple foundation principles of the art as clearly as possible, and to lead the young architect to combine in all his designs utility with elegance, and harmony with variety. His executors offered the MS. to the Royal Academy for publication; but it was declined by the Council on the ground that they did not possess sufficient funds to apply so large a sum as would be required for the purpose, in consequence of the numerous pictorial illustrations he had introduced in them. For two years preceding his death, ill-health rendered him unable to deliver his lectures, and Edward Edwards, A.R.A., read them for him from 1796 to 1798.

A large number of his drawings are in the Soane Museum, the print-room of the British Museum, and the royal collection at Windsor Castle, and display both architectural correctness and pictorial taste. Although the water-colour drawings by his brother, Paul Sandby, are well known, those by Thomas Sandby, which excelled them in careful and exquisite finish of all the details, and equalled them in general artistic effect, are not regarded as they deserve to be, principally because he is popularly supposed to have been an architect only, and because he exhibited but few of the many drawings he made during his long and active life.

Freemason's Hall in London was built from his design in 1775. The elaborately carved wainscoting around the altar of St. George's Chapel, Windsor, comprising the arms and ensigns of the original Knights of the Garter, and many sacramental ornaments and symbols, was designed by him; and in 1768 he gained the first prize in the competition for the erection of the Royal Exchange in Dublin equally with Cooley; but the latter being an Irishman, obtained the commission. A design by him for an ornamental bridge across the Thames at Somerset

House, which he introduced in one of his lectures, attracted great attention at the time; but he never proposed that a bridge should be erected from that design, in consequence of the great expense which would have attended its construction. He died at the Deputy-Ranger's Lodge, in Windsor Great Park, on the 25th June, 1798, in his 77th year, and was buried at Old Windsor.

SAMUEL WALE, R.A., appointed Professor of Perspective, was born at Yarmouth, in Norfolk, and was first instructed in the art of engraving on plate. He afterwards studied design in the St. Martin's Lane Academy; and as a painter imitated the style of Francis Hayman. He executed several decorative pieces for ceilings, a style of ornamentation which was then, after many years of favour, about to pass away. There are a few slight etchings preserved of vignettes by him from his own designs. His chief employment was drawing for book-illustration, the greater number of his designs for this purpose being engraved with great spirit by Charles Grignion. Among them is a series of illustrations to Izaac Walton's "Angler." He designed the frontispiece for the first exhibition catalogue of the Society of Artists, and occasionally painted tradesmen's signs. One of his most famous productions of this kind was a full-length portrait of Shakspeare, which hung across the road at the north-east corner of Little Russell Street, Drury Lane, and which, with its elaborate frame, is said to have cost £500. His drawings, as exhibited at the Royal Academy, were described as "stained or washed drawings," being careful outlines slightly coloured, which were then the feeble representatives of our modern water-colour school. His subjects were generally taken from early English history.

In addition to these works, he acquired a good knowledge of architecture and perspective, and greatly assisted Mr. Gwynn in the decoration of his architectural drawings, particularly in the section of St. Paul's, and

was of service to him in the literary part of his publications. This qualified him for the office to which he was appointed on the foundation of the Royal Academy, as its first professor of Perspective. From a natural timidity of disposition, he is said to have exhibited, in delivering his lectures, a painful diffidence in the communication of a knowledge of the principles which he so thoroughly understood—a not uncommon result of a man late in life being called upon to appear, for the first time, as a public instructor. Latterly, on account of ill-health, he was unable to attend to his public duties in the Academy, and instructed the students by giving private lessons on perspective at his own house. His successor, Edwards, was also a teacher and not a lecturer on perspective, a course of twenty lessons being thought more useful than a series of six lectures. On the death of Richard Wilson in 1782, he was appointed to succeed him as librarian, and he held both offices till he died on the 6th of February, 1786, in Little Court, Castle Street, Leicester Fields.

Of Dr. WILLIAM HUNTER, the Professor of Anatomy, it is not necessary to speak. The elder brother of the famous John Hunter, he was scarcely inferior to him in science, and was also a good scholar, a clear and elegant writer, and an accomplished gentleman. In 1765 he offered to expend £7000 to found an anatomical school in London, if the Government would grant a site for it; but his munificent intention was not carried out. How much his lectures on anatomy at the Royal Academy conduced to the instruction of the students in art, we may infer from the value of the information which such a man was able to give on all the details of the structure of the human form.

Passing from the professors to the general members of the Academy, we proceed to notice the historical painters,

excluding for the present BENJAMIN WEST, whose career we shall have to trace at a later period of this history. F. Bartolozzi, G. B. Cipriani, A. Kauffman, and F. Hayman, are of this number; and, with the exception of the last-named, were foreigners domiciled in England for some time prior to the foundation of the Royal Academy.

FRANCESCO BARTOLOZZI, R.A., was born at Florence, on the 21st of September, 1728, and was the son of Gaetana Bartolozzi, a goldsmith and filagree-worker. He received his first instruction in drawing from Hugfort Ferretti, in the Florentine Academy, where his acquaintance with Cipriani commenced. He was taught engraving by Joseph Wagner of Venice, and when the term of his engagement with that master had expired, he married a Venetian lady and went to Rome, whither he had been invited by Cardinal Bottari. Here he established his reputation by his fine plates from the life of St. Nilus, and by a series of portraits for a new edition of "Vasari." Having completed these works he returned to Venice, where he was engaged by Mr. Dalton, the librarian to King George III., to engrave a set of drawings by Guercino. Both by the artist and the amateur these etchings are regarded as among the most valuable of his works. In the imitation of these drawings, as well as of every other artist's performance that came under the power of his burin, Bartolozzi gave a character of beauty and sweetness perhaps beyond the prototype. On the completion of this work, Mr. Dalton invited him to England, to continue engraving for the King on a stipend of £300 per annum, and Bartolozzi readily accepted the offer. Some of his earliest performances after his arrival in this country, were designs for tickets for the select performances at the Opera House, cards for balls and other amusements, many of which were executed gratuitously, and as marks of his kindness and regard. Miss Banks, the daughter of Sir Joseph Banks, made a collection of these etchings, and presented

them to the British Museum. He evinced so much talent in these limited subjects, and won so much popularity by them, as to excite the jealousy of the celebrated engraver, Sir Robert Strange, who ungraciously pronounced him incapable of executing anything else. It was quickly shown how untrue the assertion was, for Bartolozzi immediately commenced his engraving of 'Clytia,' after Annibal Carracci; and that of 'The Virgin and Child,' after Carlo Dolci. These plates are well known, and are in the highest degree brilliant and spirited. Before the appearance of the former of these works, Strange's engraving of 'The Sleeping Cupid,' after Guido, had attracted great attention, and was considered one of the finest examples of English line-engraving. On completing his 'Clytia,' Bartolozzi felt that he was entering into competition with this artist, for he is reported to have said, "Let Strange beat that if he can." Among the larger works of Bartolozzi in the same style, the 'Venus, Cupid, and Satyr,' after Giordano, and the 'Silence' of Correggio, are celebrated as very beautiful specimens of his talent and execution. By some his 'Diploma' of the Royal Academy has been thought his best work, and is by all acknowledged to be beautifully executed as a line engraving. It was rather as an eminently skilful designer, than as a painter, that Bartolozzi was nominated as a member of the Royal Academy, for his ability as an engraver would not alone have entitled him to a place among them under the instrument of institution.[1] It was right that it was so: for to denominate him a mere engraver, would be unjust to one who not only attained the power of imitating the works of others to perfection, but possessed in himself a refined taste, and great skill in portraying the conceptions of his own mind.

[1] Strange states that Bartolozzi was persuaded to exhibit a single drawing to qualify himself for membership; but as several drawings were exhibited by him at the Royal Academy during successive years, the statement requires no further contradiction.

At this time he engraved a large number of the paintings and drawings of his early friend Cipriani, who had likewise settled in England. These, as they mostly exhibited the grace and beauty of the human form, gave him the opportunity of displaying his taste and the rich character of his style, in a higher degree than works which required greater variety and closer imitation. In these productions the styles of the painter and engraver harmonise admirably, grace and refinement are the characteristics of each; and their works for a considerable time held almost unrivalled possession of the public favour. The only objection urged against them is that they exhibit a certain excess of softness and finish incompatible with vigour. One of the earliest patrons of Bartolozzi was Alderman Boydell, for whose Shakspeare gallery he engraved a number of fine plates. Frontispieces and book-prints appeared in rapid succession from his hand, and during a long life he seems to have been incessantly at work; but like many others in his profession, who earned sufficient to supply all their wants, Bartolozzi made no provision for any but the passing hour. Hence it frequently happened that he was compelled to resort to a variety of expedients to replenish his resources. Chalk engravings, after the caricaturist Bunbury, and other subjects not possessing the higher qualities of art, for this reason frequently engaged his time; and his studio thus became a manufactory for plates of a very inferior style of art. Notwithstanding these casualties in his practice, Bartolozzi, during his residence in England, did much to raise the standard of our school of engravers and designers. He met with general encouragement, and employment sufficiently remunerative to have enabled him to provide amply for his latter days. Having long held the appointment of engraver to King George III., late in life a pension was offered to him, which, however, he declined. In 1802 he received an invitation from the Prince Regent of Portugal to settle at Lisbon, to superintend a school of

engravers. There he met with all the respect due to his talents, and received the honour of knighthood. He was of a kind and generous disposition, and gladly promoted the success of others. He had many pupils, some of whom rose to eminence in their profession. He died at Lisbon in 1815, in the 88th year of his age.

GIOVANNI BAPTISTA CIPRIANI, R.A., whose name we have already mentioned, in connection with his friend Bartolozzi, was descended from an ancient Tuscan family of Pistoria, and was born at Florence, in 1727. He received his first instruction in art from Heckford, an Englishman residing there, and also studied the works of Gabbiani, a Florentine painter of the period. His first works are in the Abbey of St. Michael-on-the-Sea, at Pelago. He studied for three years at Rome, and in 1755, he accompanied Sir William Chambers from thence to England, where he spent the remainder of his life. He lived in a house in Hedge Lane, near Charing Cross. When the Duke of Richmond opened his Gallery of Sculpture, Cipriani, and Wilton the sculptor, were appointed to direct the students, and the former instructed the painters, while the latter guided the sculptors. He painted the designs on the panels of the magnificent state-coach, used by George III. for the first time, on the 15th of November, 1762.

On the institution of the Royal Academy, having been nominated by the King as one of its members, he was directed to make the design for the Diploma, and was presented with a silver cup by the Academy, in acknowledgment of their appreciation of his services. It was, unfortunately, stolen from his son's house, ten years after his own death.[1] He executed very few large works in painting; but he has left a large number of small drawings,

[1] It bore the following inscription: "This Cup is presented to J. B. Cipriani, R.A., by the President and Council of the Royal Academy of Arts in London, as an acknowledgment for the assistance the Academy has received from his great abilities in his profession."

which are greatly admired for their correctness of form, fertility of invention, and harmonious colouring, and are well known by the exquisite engravings made from them by Bartolozzi. After he came to this country, Cipriani married an English lady, of moderate fortune, by whom he had three children. Fuseli said of him that the facility of his invention, the graces of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart. This character he maintained till his death, which took place at Hammersmith, on the 14th of December, 1785. He is buried at Chelsea.

MARIE ANNE ANGELIQUE CATHERINE KAUFFMAN, R.A., one of the two ladies who were honoured by nomination to membership with the Royal Academicians, was the daughter of a Swiss portrait-painter, Jean Joseph Kauffman, and was born at Coire, the capital of the Grisons, in 1742. She acquired the first principles of drawing and painting from her father, whom she soon excelled, and showed equal facility in the acquirement of a knowledge of music. By diligent study at Milan, Florence, Rome and Naples, she greatly increased her skill in painting, and, in 1765, came to England, in company with Lady Wentworth. Here a very brilliant reputation had already preceded her, through the eulogium which had been written upon her by the Abbé Winckelmann; and being patronised by royalty, she quickly obtained a high place in her profession. Everywhere her talents, her charm of manner, and her beauty, brought her panygeric, and created an enthusiasm of admiration. She resided at first with her patroness, in Charles Street, Berkeley Square, and afterwards in a house she took in Golden Square, where she was joined by her father.

During a residence of seventeen years in this country she was rewarded both by honours and pecuniary success; but, unfortunately, in January 1769, the footman of the

Count Frederic de Horn, of a noble Swedish family, personated his master in his absence, and imposed so sadly on the fair painter that she was duped into a marriage with him. As soon as it was discovered, he was forced to sign a deed of separation, by which he agreed to remain abroad, and leave his wife unmolested, if granted an annuity. Much sympathy, and some scandal, were occasioned by this unhappy business; but she devoted herself for consolation unceasingly to her art. As soon as she received tidings of the death of this worthless husband, in 1782, she contracted a marriage with Antonio Zucchi, a Venetian painter, and returned with him and her father to Rome. This, her second husband died in 1795; and gradually her fame and success declined for several years before her death, which occurred at Rome, on 5th of November, 1805. She was buried in the Church of St. Andrea delle Frati, her funeral being conducted with great pomp and solemnity, under the direction of the sculptor Canova. Dr. Borsi, of Rome, thus wrote to describe the last honours paid to her memory:—

"The church was decorated in the manner customary on the interment of those of noble family. At ten in the morning the corpse was accompanied to the church by two very numerous fraternities, fifty capuchins and fifty priests. The bier was carried by some of the brotherhood, and the four corners of the pall were supported by four young ladies, dressed suitably to the occasion. The four tassels were held by the four principal members of the Academy of St. Luke. These were followed by the rest of the academicians, and other *virtuosi*, each one with a large wax taper, lighted, in his hand. Two pictures, painted by the deceased, completed the procession."

She made several etchings from her own works, and many of her most admired paintings were engraved by Bartolozzi, whose beautiful transcripts of her productions have contributed greatly to the growth and perpetuity of her fame. Her representations of female figures are distinguished for an air of grace, purity, tenderness, and

elegance; but her male impersonations are altogether devoid of character. Her designs were not wanting in classical correctness, nor was her colouring deficient in mellow and harmonious effects; but her best works were her graceful female portraits, and single figures. Her agreeable manners, and many accomplishments, no doubt contributed towards her success as an artist, in which capacity her powers were considerable, although not of that very high degree which some would assign to them. An allegorical picture by her of eleven figures, 'Religion attended by the Virtues,' is in the National Collection.

FRANCIS HAYMAN, R.A., was descended from a respectable family in the West of England, and was born at Exeter in 1708. He was a pupil of Robert Brown, the portrait painter; and coming to London while young, was much employed as a scene-painter by Fleetwood, the proprietor of old Drury Lane Theatre, with whom he lived on terms of great intimacy, and, after his death, married his widow. The principal productions of his pencil were the historical paintings which Tyers, the proprietor of Vauxhall, employed him to execute for the decoration of some of the apartments at that then fashionable place of amusement. His painting of the 'Finding of Moses' was presented by him to the Foundling Hospital, when several artists united to enrich the institution by gifts of their works. He also furnished designs for the illustration of Sir Thomas Hanmer's edition of "Shakspeare," and for the works of Milton, Pope, and Cervantes.

Before the arrival of Cipriani he was regarded as the best historical painter in England, and was elected as President of the Incorporated Society of Artists, in succession to Lambert, but was excluded from the office in the subsequent dissensions.

He was the first librarian appointed by the King to the Royal Academy, being nominated to that situation in 1770, that he might enjoy its emoluments (small as they

were), in consequence of his bodily infirmities, which in the evening of his life pressed heavily upon him. He died at his house, No. 42, Dean Street, Soho, on the 2nd of February, 1776, having long been a martyr to the gout; yet he nevertheless retained to his last hour all the volatility of youth, and, being possessed of much sterling sense, an agreeable manner, and a large fund of good humour, he was always gladly welcomed in society. As an artist, he seems to have based his style of painting on the manner of the old English school; and although he never possessed the advantage of studying the works of the great masters at Rome or elsewhere, he uniformly acknowledged the merits of Michael Angelo, Raphael, and their contemporaries, and defended their memory by his poignant satire against the attacks of Hogarth.

The portrait painters among the first Royal Academicians, who next claim our attention, were Francis Cotes, Jeremiah Meyer, Mason Chamberlin, Peter Toms, Nathaniel Hone, F. M. Newton, Nathaniel Dance, and Thomas Gainsborough. Of the latter, however, we prefer to speak among the landscape painters, as, although occupying a very high and enviable position as a portrait painter, he seems to be more familiarly associated with the founders of our English school of landscape painting.

FRANCIS COTES, R.A., was the son of an apothecary, and was born in Cork Street, London, in 1725. He was a pupil of George Knapton, and is chiefly famous for his crayon portraits, which are unrivalled for truthfulness and beauty, and in which style Lord Orford compared his works to those of Rosalba. He was also an excellent painter in oil, and in the opinion of Hogarth and many others, his works were considered equal to those of Sir Joshua. His portraits are full of truth, grace, and beauty, and bear a great resemblance to those of Gainsborough and Reynolds, which may be accounted for in part by the circumstance

that he and they alike employed the same artist, Peter Toms, to paint most of the draperies in their pictures. Among his best works were a full-length of Queen Charlotte holding the Princess Royal on her lap, engraved by Ryland; Mrs. Child, of Osterly Park; Mrs. Cotes; Paul Sandby and his wife (both engraved by M'Ardell); Miss Wilton, the beautiful daughter of the sculptor, afterwards Lady Chambers; O'Brien, the comedian; and some others which have been engraved by Bartolozzi, M'Ardell, Green, &c. A fine specimen of his talent is preserved in the council-room of the Royal Academy — a portrait of old Mr. Robert Cotes. His practice was both extensive and lucrative, and enabled him to occupy the house in Cavendish Square, which was subsequently the residence of Romney and Sir M. A. Shee. In early life he was afflicted with the stone, and he died in the prime of life, somewhat suddenly, at the house he had built for himself (No. 32 Cavendish Square), in consequence of imprudently taking soap-lees for the cure of his disease, on the 20th of July, 1770, before he had completed his forty-fifth year. He was buried at Richmond, in Surrey.

JEREMIAH MEYER, R.A., was born at Tubingen, in Wirtemberg, in 1739. When fourteen years old he came to England with his father, and studied under Frederick Zincke, whose miniatures in enamel he far surpassed by studying the works of Sir Joshua Reynolds. In 1761 he obtained the prize of £20 for the best drawing of a profile of the King, offered by the Society of Arts for the purpose of having a die engraved from it. Afterwards he was appointed miniature painter to the Queen, and enamel painter to King George III. He wrought both in enamel and water-colours, and especially excelled in the latter. He was a member of the old St. Martin's Lane Academy, until the Royal Academy was instituted. During several years he lived in Covent Garden, but latterly at Kew Green, where he died on January 20th, 1789. He was

both esteemed as an artist, and highly regarded by a large circle of friends. One of these, Hayley the poet, addressed some complimentary lines to him in his "Essay on Painting" (Ep. ii.), and wrote also an elegant epitaph after his decease. It was on his proposition that the "Pension Fund" of the Royal Academy was established.

MASON CHAMBERLIN, R.A., had the reputation of being very successful in his likenesses. In early life he was employed as a merchant's clerk, and subsequently studied painting under Hayman. In 1764 he gained the second premium (when Mortimer won the first) given by the Society of Arts for historical painting. He resided, when first engaged as an artist, in Spitalfields, and subsequently in Bartlett's Buildings, Holborn. His portraits of Dr. Chandler, now in the possession of the Royal Society, and of Dr. William Hunter, in the Royal Academy, have been engraved, and are good specimens of his skill, although in all his works there was a great monotony in the tone of colouring. He died in January 1787.

PETER TOMS, R.A., was the son of an engraver, and a pupil of Hudson, the portrait painter. He was chiefly employed while in London in painting draperies for Sir Joshua Reynolds, Francis Cotes, and Gainsborough, in which he was especially skilful. Some of the draperies in Reynolds' best whole-length pictures are by him. His charge for painting the draperies, hands, &c. of a whole-length portrait was twenty guineas; for a three-quarter, three guineas. In the early exhibitions of the Royal Academy, he exhibited an allegorical picture, a portrait, and 'The Burdock, and other Wild Plants,'—a specimen of a work intended to be published. He also held a situation in the Heralds' College as portcullis pursuivant; but disliking the subordinate employment he was able to obtain as an artist in London, he went to Ireland to practice as a portrait painter in the suite of the Duke of

Northumberland, on his appointment as Lord-Lieutenant; but, unfortunately, not meeting with encouragement in that country, he returned to London, and after the death of Cotes, failing to obtain employment, he became melancholy, drank deeply, and put an end to his unhappy life in the latter end of 1776.

NATHANIEL HONE, R.A., was born in Dublin, about the year 1730. He was almost self-taught as an artist, and became a very respectable portrait painter both in oil and miniature, and practised enamelling also with some success. A few caricatures are also in existence to mark his ability in that line of art—one engraved in mezzotinto portrayed two monks carousing; another, called the 'Magician,' represented a pictorial conjuror displaying his cleverness in the art of deceiving the sight. It was known at the time that in the latter Hone intended to charge the President with plagiarism in the choice of his attitudes; and being followed by another reflecting on Angelica Kauffmann, he thus gave great offence to the members of the Royal Academy, who regarded them as an unworthy display of malice and littleness of mind on the part of one of their own number. He also was angry at their rejection, and made in 1775 a separate exhibition of some sixty or seventy of his paintings. One of his best portraits was a half-length of Sir John Fielding. Another of much merit was his own likeness, painted in 1782. This picture was presented to the Royal Academy by Mr. Archer in 1808. In early life he married a lady with some property. When he first settled in London he resided in St. James's Place, afterwards in Pall Mall, and latterly in Rathbone Place, where he died on the 14th of August, 1784.

FRANCIS MILNER NEWTON, R.A., has already been mentioned in connection with the efforts made to establish the Royal Academy, in which he was selected to fill the office

of secretary, the duties of which he performed until 1788, when he resigned it. From 1780 until this period he occupied apartments allotted to him in Somerset House. On his retirement from his office the council of the Royal Academy presented him with an elegant silver cup of the value of eighty guineas. He was born in London about the year 1720, and was a pupil of M. Tuscher. He found considerable employment as a portrait painter, to which his artistic labours were confined. From early life he was fortunate in having friends who bequeathed him legacies, and soon after retiring from the secretaryship he became possessed of an estate at Barton House, near Taunton, to which he retired, and died there on the 14th of August, 1794.

NATHANIEL DANCE, R.A., was the third son of George Dance, sen., who was the architect to the corporation of London, and erected the Mansion House, and the churches of St. Botolph, Aldgate, St. Luke, and St. Leonard, Shoreditch. He was born in London in 1734, and having shown an early inclination for painting, he was placed with Francis Hayman, under whose instruction he continued until he went to Italy, where he pursued his studies for eight or nine years. On his return to England he distinguished himself as a painter of history and portraits, and also exhibited several excellent landscapes. He occupied the house of Zincke, the miniature painter (No. 13 Tavistock Row, Covent Garden), afterwards tenanted by Dr. Wolcott, the famous "Peter Pindar." His pictures of Garrick as 'Richard III.,' 'Timon of Athens,' and 'Virginia,' have been engraved; and many of his portraits now pass for those of Sir J. Reynolds. In his profession he thus acquired celebrity; but, unfortunately for art, although luckily enough for himself, his fine figure and captivating address won for him the hand of the wealthy Yorkshire heiress, Mrs. Dummer, and by his marriage he acquired an income of £18,000 a year. On forming this alliance

he resigned, on November 1st, 1790, his seat at the Royal Academy, and took the name of Holland in addition to his own, became a member of Parliament, and was made a baronet in 1800. When thus retired from his profession and elevated in social position, he did not altogether relinquish the arts, but continued as an amateur to exhibit landscapes which bore testimony to his taste and artistic skill. He died very suddenly at Winchester on the 15th of October, 1811.

Landscape and flower painters complete the number of painters (25), among the foundation members of the Royal Academy. These were—George Barret, Charles Catton, Paul Sandby, John Richards, Dominic Serres, Richard Wilson, Thomas Gainsborough, Francis Zuccarelli, John Baker, and Mary Moser.

George Barret, R.A., was born at Dublin in 1732, and after receiving his first education in the art of drawing at Mr. West's academy in that city, he commenced his career as a colourer of prints for a printseller named Silcock. Though recommended by his friend and patron, Edmund Burke, to study pictures, nature was his prototype, and the beautiful scenery of the Dargles, Powerscourt Park, the seat of another of his patrons, Earl Powerscourt, afforded him the best objects upon which to exercise his talents as a landscape painter. While in Dublin he obtained the £50 premium from the Dublin Society for the best landscape. In 1761 he came to London, bringing with him two pictures he had painted for Lord Powerscourt, and which were so highly praised by the visitors to the exhibition in Spring Gardens in that year, that he quickly attained a high rank as an artist, and remunerative employment in the metropolis. In 1764 he gained the £50 premium from the Society of Arts, being the first prize given by them for the best landscape.

When he became a member of the Royal Academy he

still continued eminently successful, and had no difficulty in obtaining very high prices (as then estimated) for his pictures; thus it is stated that he received £1500 for three pictures, painted by him for Lord Dalkeith, at a time when Wilson with difficulty earned a bare subsistence. So imprudent was he, however, that he became a bankrupt, but found a patron in Mr. Locke, who employed him to paint a room at his seat, Norbury Park, in Surrey, which is considered to be Barret's master-piece, and is still in good preservation. Towards the close of his life he was master-painter to Chelsea Hospital, an appointment which he procured through his friend Burke. He died at Westbourne Green, on the 29th of May, 1784, aged fifty-two, and was buried at Paddington. His landscapes are bold and natural in design, and thoroughly English in their manner; but his colouring is somewhat peculiar and heavy. There is, however, a fresh and dewy brightness in his verdure, a characteristic of English scenery which he faithfully depicted; he was also very successful in his lake scenes, in the representation of the dispersion of the mists in such places, and in his aerial perspective, and flat distances. He painted much in water-colours, drew well in chalks, indian-ink, and black-lead, and executed a few etchings, which were published by Boydell in 1773. He made an ample income, but was extravagant, and left his family and descendants chiefly dependent on the aid largely afforded to them by the Royal Academy.

CHARLES CATTON, R.A., was born at Norwich in 1728, and is said to have been one of thirty-five children, which his father had by two wives. In his youth he was apprenticed to a coach-painter in London, named Maxfield. Subsequently he became a member of the St. Martin's Lane Academy, and there acquired a good knowledge of the human figure. In 1784 he served the office of Master of the Company of Painter-stainers, the fraternity of the English artists in olden time. Cornelius Jansen was

formerly a member of this ancient guild, and Inigo Jones and Vandyke were occasional guests at their annual feasts. Catton was the first herald painter who designed the supporters of coats of arms with any resemblance to nature. He was employed also in painting ornamental designs for coach-panels; in reference to which Edwards observes that at the period when he began his career that employment might be ranked among the arts; but that since the coachmakers have taken into their own hands the decoration of carriages, it has degenerated into frivolity and meanness, herald painters having become their journeymen. Catton was appointed his Majesty's coach-painter. The works exhibited by him at the Royal Academy were chiefly landscapes, but occasionally he painted composition pictures and animals. He retired from his profession some years before his death, which occurred on 28th of September, 1798.

PAUL SANDBY, R.A., was born at Nottingham in 1725, and was a descendant of the family of Sandby of Babworth in that county. In 1746 he came to London, to commence his art-studies at the drawing-school at the Tower. Two years afterwards he was employed in drawing plans for the survey, under General Watson, of the Highlands, where he also made a number of sketches, which he etched and published in 1752. A series of drawings of Windsor and Eton afterwards obtained for him the patronage of Sir Joseph Banks; and in company with him and the Hon. Charles Greville, he made a tour through Wales, and subsequently dedicated to these his fellow-travellers, forty-eight plates, engraved in aquatinta by himself, from the drawings he then made. He was the first English artist who adopted this method of engraving; and in some of his views of the 'Encampments in the Parks in 1780,' and of Windsor, Eton, and the 'Sports of the Carnival at Rome,' he carried it to great perfection. His etchings, both of landscapes and of

figures, are also numerous and spirited. During the controversy among the artists, as to the formation of a public academy, in 1753-4, he severely ridiculed the opposition of Hogarth and others to the scheme, in a series in etchings, which strikingly exhibited his powers as a caricaturist, but which he gladly withdrew when the contest ceased. He contributed largely to the exhibitions of the Society of Artists, from 1760 to 1764, and was one of the directors of the Incorporated Society who withdrew from its government in the dissensions which preceded the foundation of the Royal Academy. In 1768 he was appointed by the Master-General of the Ordnance chief drawing-master to the Royal Military Academy at Woolwich, and by George III. he was employed as a teacher of drawing to the royal princes. He had also other pupils, some eminent in rank, and others afterwards celebrated as professional artists.

Paul Sandby painted in oil as well as in opaque colours with great success; but his fame rests on his right to be considered the founder of the English school of water-colour painting, since he was the first to show the capability of that material to produce finished pictures, and to lead the way to the perfection in effect and colour to which that branch of art has lately attained. He was an enthusiastic student of nature; and being thoroughly acquainted with the principles of linear perspective, he traversed the country, drawing, on their respective sites, views of castles, abbeys, cities, and rural scenes, with characteristic truth and pictorial taste. In his early drawings the process by which he produced the cheerful daylight effects apparent in his landscapes was to draw carefully with a reed-pen the outline of every part of the composition, without diminution of tint, distributing the shadows with indian-ink, and throwing a wash of colour over the whole. These works were entitled "tinted drawings." In his second and improved style he subdued the rigid appearance of the outline, and carefully repeated

his tints till he produced in the foreground-objects a richer and deeper variety of hues. Although, from the materials being chiefly vegetable colours, and these few and badly-prepared, his water-colour drawings wanted the brilliancy of modern works, they lost nothing of artistic skill and beauty in consequence, while his body-colour drawings were executed with great mastery and effect.

A large number of engravings were published by him in aquatinta, after his own drawings, and a volume of 150 plates engraved from his drawings was issued in 1778 as the "Virtuósi's Museum." After a long and active life, and with unimpaired faculties, he died in his 84th year, at No. 4 St. George's Row, Hyde Park, on the 9th November, 1809, and was interred in the burial-ground of St. George's, Hanover Square, situated at the back of the garden of his house. His gentlemanly bearing, his kindness of heart, his love of wit and humour, his generous readiness to befriend his brother artists in necessity, and to promote the interests of those who were yet unknown to fame, rendered him an especial favourite among a large circle of friends and acquaintance.

DOMINIC SERRES, R.A., was born at Aux, the capital of Gascony, in France, in 1722. Educated at the public school of that city, he was intended for a *religieux*, but having an aversion for such a secluded life, he ran away from home, and travelled on foot to Spain, where he engaged himself to serve on board a ship bound for South America, and afterwards became master of a trading vessel to the Havannah, where during the war of 1752 he was taken prisoner by a British frigate, and was thus brought to England and confined in the Marshalsea. Having in early years received some instruction in drawing, he applied himself on his release to marine painting, and was assisted in his studies by Mr. Brooking, the best artist in that style of the time, and soon acquired considerable renown

as a painter of sea-pieces and landscapes. The gallant Lord Hawke and other naval commanders patronized him to paint their nautical exploits; and one of his most important pictures was a view of Lord Howe's engagement with the French and Spanish fleets off Gibraltar in 1782. Ten years previously he painted three pictures of the Naval Review at Portsmouth, and thus gained the appointment of Marine Painter to the King. For several years after the establishment of the Royal Academy he exhibited a series of mementos of gallant deeds, which as works of art would not be much thought of now, but were popular in their day, and were engraved. In 1792 he was appointed librarian to the Academy, on the resignation of Wilton, the sculptor, and terminated a life of industry and honourable success on the 3rd of November, 1792, at an advanced age. He lived in the house adjoining that occupied by his friend, Paul Sandby, in St. George's Row, Hyde Park, and was buried in the cemetery of Marylebone parish, in Paddington Street, Baker Street. His eldest son, J. T. Serres, followed the same branch of art as his father with tolerable success.

JOHN RICHARDS, R.A., was a landscape painter, who chose for his subjects the old baronial halls of his native country, and the ruins of abbeys and other ancient buildings. He was a constant exhibitor at the Royal Academy; and in 1788, on the resignation of Mr. Newton, he was appointed secretary, and held the appointment till his death, which took place in his apartments at the Academy, on the 18th December, 1810. He repaired the Cartoon of Leonardi da Vinci belonging to the Academy, and made the catalogue of its art-treasures. He suffered greatly from impaired health during his latter years. He chiefly distinguished himself as a painter of theatrical scenery, and in that province of art displayed considerable merit, having held the leading place in that department at Covent Garden Theatre for many years.

RICHARD WILSON, R.A., deservedly regarded as one of the great landscape painters of the English school, was born at Pinegas, in Montgomeryshire, in 1713. His father was a clergyman, and his mother was related to the late Lord Chancellor Camden. Having given signs of artistic taste, by his early attempts at drawing with a burnt stick upon the walls, young Richard Wilson was placed by his relative, Sir George Wynne, with Thomas Wright, a portrait painter, who lived in Covent Garden, for instruction in art. He thus became a portrait painter; and in 1749 was so far distinguished among his many contemporaries in that branch of art, as to be employed by Bishop Hayter, of Norwich, at that time tutor to the Prince of Wales (afterwards George III.) and the Duke of York, to paint the portraits of his Royal pupils. Very little is now known of his portraits; but it is stated that they were bold and artistic, and that in effect and colouring he followed the style of Rembrandt. Some were executed in black and white chalk in a very masterly way.

In 1749 he went to Italy with Mr. Locke, of Norbury, and in Venice he became acquainted with Zuccarelli, who urged him to practise landscape painting, from seeing a rough sketch he made of the scene from the window of the house, while waiting for his friend. This advice was strengthened when Wilson proceeded to Rome, by the proposal of Vernet, on seeing one of his landscapes, to exchange pictures with him, and by the French artist showing Wilson's landscape thus obtained to all the visitors at his studio, and praising the English author of it. Subsequently Mengs offered to paint his portrait (the best now extant of Wilson) for one of his landscapes; and thus encouraged, he devoted himself altogether to the study of nature, transferring to his canvas the very air and tint of the Italian scenes he copied. Six years were spent abroad; and in 1755 he came back to London to seek his fortunes among his own countrymen.

He took up his abode on the north side of Covent Garden, at that time and long previously, a favourite locality with artists. He finished several pictures, and obtained a fair prospect of patronage. Thomas Sandby, Deputy-Ranger of Windsor Park, obtained from the Ranger, William, Duke of Cumberland, a commission for Wilson to paint the 'Niobe' for his Royal Highness, which was afterwards engraved by Woollett. Subsequently he painted a half-length picture of Zion House for the King's inspection; and it is stated that when Lord Bute, by whom it was to be presented, remarked that sixty guineas, the price named, was too much, Wilson angrily replied, "If the King cannot afford to pay so large a sum at once, I will take it by instalments," and thus offended his lordship, and excluded himself from Court employment. His irritability of temper, unfortunately, was never under control, and led to much of the distress and neglect which saddened many subsequent years of this talented artist's life. There seems to have been an antipathy approaching to dislike between him and Reynolds—the one rough in manner, and avoiding the society of his brother artists,—the other courtly and refined, and fond of social intercourse: and it is reported that when Reynolds once proposed inadvertently in Wilson's presence, the health of Gainsborough, as the best landscape painter, poor Wilson angrily added, as a retort—"and the best portrait painter too!"

While a few discriminating connoisseurs purchased some of his best pictures, the larger number of them were bought for a few pounds apiece by a dealer in St. James's, who at last declined to take any more, as he had sold none of those he had bought from him during several years. Indeed, at a later period, Paul Sandby offered him an advance of price on a large number of his sketches, and led him to suppose that he could find purchasers for them; but although he paid him for them, as

they were executed, he could not dispose of them, and they remained in his possession long after Wilson's death, and were sold many years afterwards by his son, T. P. Sandby, at a time when Wilson's drawings were beginning to be estimated as they deserved. Sir W. Beechey was another of his friends; but his morose disposition hindered many from having the opportunity to show him kindness. Yet he greatly needed it; for at one time he was unable to execute a commission he received from want of sufficient money to purchase the canvas and colours with which to paint; and his life gradually became more dreary and cheerless. He shifted his abode from time to time, as he found his means contract by the decline of patronage. Thus from Covent Garden Piazza he removed to Charlotte Street, Fitzroy Square; thence to Great Queen Street, Lincoln's Inn Fields; then to Foley Place, and lastly, to a wretched lodging in Tottenham Street, Tottenham Court Road. On the death of Hayman in 1770, he solicited the appointment held by him of librarian to the Royal Academy—an office of small emolument, but which happily rescued him from utter starvation.

When his health was visibly declining, and his spirits were broken by continued disappointment, Wilson unexpectedly became possessed by the death of his brother of a small estate in Wales, near the village of Llanberis, then called Colomondie, but now known as Loggerheads, from the sign of that name which Wilson painted for the village ale-house. There he spent his last days in ease and comfort, enjoying the lovely scenery by which he was surrounded, but unable to renew the health and vigour of bygone days. A sudden illness which overtook him in one of his walks terminated fatally in May, 1782, when he was in his 69th year. He was buried in the parish church of St. Mary at Mold, where an altar tombstone covers his grave. Since his death his genius has been universally acknowledged, and his works held

in high repute; but the taste for classic landscape and for the poetical conceptions of nature which his pictures displayed was not created in his own day, although in choice of subject, felicity in the distribution of light and shade, and freshness and harmony of tints, he was scarcely excelled by any of his more fortunate contemporaries. Many of his best works he repeated several times; and a large number of his pictures, seven of which are in the National Collections, have been engraved.

Of THOMAS GAINSBOROUGH, R.A., it was said by Sir Joshua Reynolds, "That if ever this nation should produce genius sufficient to acquire for us the honourable distinction of an English School, the name of Gainsborough will be transmitted to posterity as one of the very first of that rising name." Posterity has fulfilled this prediction; and he is justly regarded as one of the best artists in the English school of landscape painting. He was born in 1727 at Sudbury, in Suffolk. His father was a clothier, of slender means, and was able to afford his son but little school education; he was also self-taught as an artist, for in the woods and lanes of Suffolk he acquired that love and knowledge of the beauties of quiet nature for which his early pictures especially are distinguished. He would pass his mornings in solitude when a mere boy, making a sketch of an old tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental object that presented itself. From delineation he proceeded to colouring; and before he was twelve years old he had painted several landscapes. In his thirteenth year he was sent to London, and placed successively under Gravelot, the engraver, and Frank Hayman, the painter, under whose instructions he remained four years. He then returned to his father's house at Sudbury; and while sketching in his native woods, he met a young lady, Miss Margaret Burr, to whom after a short courtship, he was married when in his nineteenth year. Besides being a loving wife, this

lady made him comparatively independent, having a fortune of her own of £200 a year. On his marriage he went to Ipswich, where he resided till 1758, when he removed to the metropolis of fashion, Bath. During his stay at Ipswich he made the acquaintance of Philip Thicknesse, the governor of Landguard Fort, who ostentatiously patronised the young artist; but in after years the friendship was broken by the painter, who found his independence of action destroyed by his patron's harassing protection.

Having practised portrait painting with increasing success while in Bath, in 1774 he returned to London, and took the house (now forming part of the War Office) in Pall Mall, built for the Duke of Schomberg. Being commissioned to paint a conversation or family piece of the King and Queen, and the three princesses, he soon acquired further patronage; and from the excellent likenesses he produced he obtained extensive practice and proportionate emolument. His portraits were chiefly valued for their striking resemblance to the originals: some of them were painted in a rough careless manner, in a style of hatching and scumbling entirely his own: upon others he bestowed great care and finish; and by the permanent splendour of his colours, the ease and grace of the positions, and the natural and living air he gave to his portraits, he formed a formidable rival even to the talented President. Latterly he obtained forty guineas for a half, and a hundred for a whole-length portrait.

His fame, however, chiefly rests on his landscapes. He painted them with a faithful adherence to nature: his trees, foregrounds and figures have much force and spirit; and there is something of the brilliancy of Claude and the simplicity of Ruysdael in his romantic scenes. There is a great difference between his early and later works: in the former every feature is copied from nature in its finest and most delicate lineaments, yet without stiffness or for-

mality; in his later works, striking effect, great breadth, and judicious distribution of light and shade, produce a grand and even solemn impression upon the beholder, especially when viewed (as they were painted) at a distance from the picture. In private life Gainsborough was eminent for possessing all the virtues of a generous and kindly nature. If he selected for the exercise of his pencil an infant from a cottage, all the tenants of the humble roof generally shared in the profits of the picture, and some of them found in his home a permanent abode. His liberality was not confined to this alone; needy relatives and unfortunate friends were further claimants on a heart that could not deny aid to any: and to this generosity, rather than to any extravagance, it must be attributed that the amount of affluence was not left to his family which so much merit might promise, and such real worth deserve.

Many anecdotes are told tending to show that Gainsborough was a great enthusiast both in painting and music. He appears to have "painted portraits for money, and landscapes because he loved them: but he was a musician because he could not help it." John T. Smith relates that he one day found Gainsborough listening in speechless admiration, with tears on his cheeks, to the playing of a first-rate violinist, Colonel Hamilton. Suddenly the painter called out—"Go on, and I will give you the picture of 'The Boy and the Stile,' which you have so often wished to purchase of me." And he was as good as his word; for the Colonel took away the picture with him in a coach.

Although not fond of literature, he was intimate with Johnson and Burke, and had an especial affection for Richard B. Sheridan, from whom one day after dinner, when apparently in good health but in low spirits, he obtained a promise that he would be the "one worthy man" he desired to attend his funeral. A year afterwards, when listening to the impeachment of Warren

Hastings, with his back to an open window, in Westminster Hall, he felt a cold touch his neck. This proved to be a wen, which grew internally, and becoming cancerous, eventually caused his death. Years before a coolness had arisen between him and Reynolds; and since 1784 he refused to exhibit at the Royal Academy because a whole-length portrait he sent was not hung on the line. Now, in the prospect of death, he sent for the President to make peace with him, and expired saying—"We are all going to heaven, and Vandyke is of the company." His death took place on the 2nd of August, 1788, in his 61st year. Sheridan and Reynolds attended him to his grave in Kew churchyard, where at his request, he was buried near his friend Kirby, with his name only, without any other inscription, cut on his gravestone. In the same year Reynolds, in his discourse to the students, gave a very accurate criticism upon the works of Gainsborough, several of which are in the National Collections.

FRANCESCO ZUCCARELLI, R.A., was born at Pitigliano, near Florence, in 1702. He was first a scholar of Paolo Anesi, but afterwards studied under G. M. Morandi and P. Nelli. For some time he applied himself to historic painting; but his inclination led him rather to choose landscapes, with small figures, his tasteful execution of which was greatly admired, not only in England, but throughout Europe, wherever his works were known. He took up his residence at Venice; but finding that he had established a good reputation in this country, by the engravings after his works made by Smith, he came to London in October 1752, and continued to reside here till 1773, when he returned to Florence. In the mean time he seemed to reign over the public taste in England; and Wilson was frequently advised to imitate his style, if he hoped to prosper. Many of his pictures were engraved by Vivares, and in early life he himself made etchings after Andrea del Sarto and others. In 1759 he painted a set of designs for

tapestries for the Earl of Egremont's town mansion in Piccadilly. There is much that is pleasing and graceful about his compositions, but they are feeble and artificial, cold and classical, and are a striking contrast to the living portraitures of the wild luxuriance of nature by Gainsborough. After his return to Italy in 1773, he unfortunately vested the produce of his life's labours in the security of one of the monasteries of Florence, which was shortly afterwards suppressed by the Emperor of Austria, Joseph II. In his old age he was thus reduced to indigence, and obliged to resume his pencil. He died at Florence in 1789.

JOHN BAKER, R.A., was born in 1736, and was a fellow-pupil of Catton in learning to decorate coaches with historical and fancy subjects, painted on the panels. In the beginning of his career he was much employed in painting armorial bearings, and ornamental designs for carriages, chiefly wreaths of flowers, before it became the peculiar province of herald-painters. He subsequently chose flower-painting as his pursuit, and a very creditable specimen of his abilities in that branch of art is now in the Council-chamber of the Royal Academy. He died in 1771.

MARY MOSER, R.A., was the daughter of the Keeper of the Royal Academy, G. M. Moser, and was a skilful flower-painter, whose pictures were at one time in great request. She is the only lady, besides Angelica Kauffman, who has ever been a member of the Royal Academy. In 1758 and 1759 she obtained premiums of five guineas each from the Society of Arts for her drawings. Queen Charlotte gave her a commission to decorate an entire room with flowers at Frogmore, which was afterwards called Miss Moser's room, and for painting which she received £900. After several years' practice in her profession, during which she was thought to have formed an unrequited passion for Fuseli, she married Captain Hugh

Lloyd, and afterwards only practised art as an amateur. She survived her husband several years, and died, at an advanced age, on the 2nd of May, 1819, at 21 Upper Thornhaugh Street, Tottenham Court Road, and was buried at Kensington, in the grave of her husband. An amusing anecdote is told relating to her, connected with the re-election of West as President, in 1803. One voice was given in favour of Mrs. Lloyd for the presidential chair, which was attributed to Fuseli, who, when taxed with it, in his usual sarcastic vein, replied, "Well, suppose I did; is she not eligible? and is not one old woman as good as another?" She was on friendly terms with Nollekens, West, and Cosway, and their wives; and Queen Charlotte and the Princess Elizabeth continued for many years to pay kindly visits to one who owed so much to their patronage.

Twenty-five painters, such as those whose course we have thus briefly sketched, were sufficient, despite the deficiencies of some among them, to produce works attractive enough to draw numerous visitors to the annual exhibition of the Royal Academy; and some few of them, at least, have succeeded in establishing for English art the claim to a distinctive school, and have rendered their own names illustrious in all future time by their originality and power.

The ARCHITECTS who were foundation-members of the Academy next claim our attention. As contributors to the exhibition, these artists could do little; for their drawings would only interest the profession, except in rare cases, and the taste for architecture a hundred years ago was at its lowest ebb in England. But the fruits of their genius exist among us, and, notwithstanding the progress which has since been made in this branch of art, still claim for their originators our respect and admiration. The architects were—THOMAS SANDBY, the first Professor of Architecture, of whom we have already spoken; Sir William Chambers; John Gwynn; and George Dance.

SIR WILLIAM CHAMBERS, R.A., was descended from a Scottish family of the name of Chalmers, stated to have been barons of Tartas, in France, and was born at Stockholm, in 1726, where his grandfather had established himself as a merchant, in order to prosecute certain claims on the government of that country. At two years of age he was brought to England, and subsequently placed at school at Ripon in Yorkshire. At the age of sixteen he was appointed supercargo to a ship belonging to the Swedish East India Company, on a voyage to China, where he made a series of sketches of the picturesque buildings and gardens of Canton, which were published on his return home. At the early age of eighteen, or shortly afterwards, he settled in London, as an architect and draughtsman, and soon made for himself a respectable position in his new profession. He acquired the necessary preliminary instruction in architectural drawing, and travelled in Italy, examining and studying with unwearied application the works of Michael Angelo, and of Palladio, Vignola, and other Italian architects, and subsequently went to Paris, where he studied under Clerisseau, and acquired a freedom of pencil, in which he greatly excelled.

To his skill as a draughtsman was added most pleasing conversation and manners, which led to his being appointed, by the patronage of Lord Bute, tutor in architecture to the young Prince of Wales (afterwards George III.); and on the accession of that monarch to the throne, he was appointed Comptroller of the Office of Woods, and Surveyor-General to the King, and was shortly afterwards employed to lay out the Royal Gardens at Kew. In fulfilling this task he displayed that predilection for the Chinese style, both of gardening and architecture, of which he had already given intimation in a work entitled "Designs for Chinese Buildings," published in 1759. The alterations at Kew were finished in 1765, and a set of prints, with descriptions of the works, was published in folio.

The "Celestial" tastes thus exhibited were severely satirised; but in 1772 he issued another vindication of Chinese designs and fashions (the taste for which was steadily increasing), entitled "A Dissertation on Oriental Gardening." This called forth from Horace Walpole and the poet Mason (whose "English Garden" it was thought to be intended to answer) a satirical poem, entitled "An heroic Epistle to Sir William Chambers, Knight, Comptroller-General of his Majesty's Works, and Author of a late 'Dissertation on Oriental Gardening,' enriched with explanatory notes, chiefly extracted from that elaborate performance." The controversy was continued for some time; nevertheless, Chambers retained the Royal favour, and accumulated honours, being allowed to assume the title of knighthood in England, having been made, in 1771, a knight of the Swedish order of the Polish Star.

In 1775 he was appointed to superintend the rebuilding of Somerset House, which was his greatest and his last work.[1] The street front of this building is in all respects better adapted to a great city than the Greek models which are so often adopted. The eastern wing was left unfinished by him, and has since been built by Smirke; and additions have also been made on the western side, in harmony with the rest of the building, by Mr. Pennethorne. The general proportions of the whole are good, and some of the details are of great elegance, especially the entrance-archway from the Strand. The terrace elevation towards the Thames was made (like the Adelphi Terrace of the Brothers Adam) in anticipation of the long-projected embankment of the river, and is one of

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[1] "Peter Pindar" seems to have taken a special aversion to Sir W. Chambers, as several of his "Odes" refer to him. Here are two verses from "Subjects for Painters:"—

"Knight of the Polar Star, or Bear, don't start,
And like some long-eared creatures bray, 'what art?'
Sir William, shut your ell-wide mouth of terror,
I come not here, believe me, to complain
Of such as dared employ the building brain,
And criticise an economic error.

"I come not here to call thee knave or fool,
And bid thee seek again Palladio's school;
Or copy Heaven, who formed thy head so thick
To give stability to stone and brick:
No—'twould be cruel now to make a rout,
The very stones already have cried out."

the finest parades in London. Next to Somerset House, among Chambers' most successful works, are the mansions he built for the Marquis of Abercorn at Duddingstone, near Edinburgh; Milton Abbey, in Dorsetshire, designed in the Gothic style, for Lord Dorchester; and an Italian villa, erected at Roehampton for the Earl of Besborough. In all his plans he displayed considerable ingenuity, and there was generally a certain degree of grandeur in his designs. His staircases, in particular, are much admired; and we are indebted to him for many improvements in the interior decorations of our buildings.

A large proportion of his fame, however, rests on a work he published in 1791, entitled "A Treatise on Civil Architecture," of which two subsequent editions—one by Joseph Gwilt, F.S.A., the other by an anonymous editor in 1824—have been issued. He devoted much thought and research to this task, and brought together in it the results of his long experience and comprehensive knowledge of the subject,—thus rendering his book the first regular and detailed treatise on the art of design, and laying down the fixed rules by which excellence in architecture could be judged. By this work he closed a professional career in which he had gained an honourable reputation at home and abroad, and had amassed a large fortune. In early life he married the beautiful daughter of Wilton the sculptor (whose portrait was one of Cotes' best works); and to his last days his wife was his constant companion, and his family his chief delight. Beyond the circle of home he enjoyed the friendship of Johnson, Goldsmith, Dr. Burney, and Garrick, among the geniuses of his day, and presided over a little monthly gathering, called the "Architects' Club," at the Thatched House Tavern. He died on the 8th of March, 1796, after a long illness from an asthmatical complaint, in his 71st year, and was buried in Westminster Abbey. His portrait, by Sir Joshua Reynolds (one of the finest works of the painter), is in the possession of the Royal Academy.

JOHN GWYNN, R.A., was the author of a work entitled "London and Westminster Improved," published in 1766 (for which Johnson wrote the dedication), in which he suggested several architectural projects which have since given to the book something of a prophetical character; for instance, he advised the rebuilding of London Bridge, the erection of a new one across the Thames near Somerset House, the removal of the markets from Smithfield and the Fleet, and mapped out the principal new thoroughfares and improvements which have since been planned or effected. He was besides the architect of several mansions and bridges, and his design for a bridge to be erected at Blackfriars (in the competition for which Mylne was finally successful), led to his friend, Dr. Johnson, writing several articles in the "Gazetteer" in defence of the semicircular arches in Gwynn's design, in opposition to the elliptical adopted by Mylne. The well-known Magdalen Bridge at Oxford, and the English Bridge at Shrewsbury, were also designed by him. He died in 1786.

GEORGE DANCE, the elder brother of Nathaniel Dance, of whom we have already spoken, was born in 1740. By the circumstances of his position, as a son of the architect to the corporation of London, he received an education and opportunities of study which peculiarly fitted him to follow successfully the profession of his father, whom he succeeded in 1768 in his office of city surveyor. The first architectural work by which he signalised himself was in the design for Newgate, which was begun by him in 1770. This structure has been highly extolled, and has been described as "one of the few truly monumental pieces of architecture in the metropolis." It has been admired especially for its striking degree of character — its severity as a prison not being obtained by the erection of a dismal mass devoid of all æsthetic charm, but secured by blending into one expressive whole several separate and boldly distinct parts, each affording effective relief of light and

shade. The Giltspur Street Compter, designed by him, possessed similar characteristics; and he added further to his fame as an architect by the erection of St. Luke's Hospital. The front of Guildhall, erected in 1789, has, however, been severely criticised, and is in very questionable taste. Not so, however, the Boydell Shakspeare Gallery in Pall Mall (now the British Institution), and the Theatre at Bath, both designed by him. In 1799 he was presented with a silver cup, valued at fifty guineas, by the Royal Academy, for having, as one of the auditors, in conjunction with William Tyler, carefully investigated their accounts up to that date. To mark their appreciation of his services in preparing the report and suggestions as to the funds, presented by him and Farington in 1809, the Academicians again presented him with a silver cup.

On the death of Thomas Sandby in 1798, George Dance was elected to succeed him as professor of architecture; but he does not appear to have delivered any lectures on the art, and he resigned the office in 1805. In 1811–14, two folio volumes of profile portraits were published, drawn by George Dance, and engraved by William Daniell in imitation of the original drawings. In this taste for portraiture, he followed his brother's branch of art rather than his own; but these sketches, although characteristic likenesses, have something of the appearance of caricatures. In 1816 he resigned his appointment as city surveyor in favour of his pupil, William Montague, and died in his house in Gower Street on the 14th of January, 1825, in his 84th year. He was buried at St. Paul's, near to the last earthly resting place of Sir Christopher Wren, and John Rennie, the engineer.

The SCULPTORS among the foundation members of the Royal Academy, were William Tyler, Joseph Wilton, George Michael Moser, Richard Yeo, and Agostino Carlini. There was but little taste or patronage for their works at that period, and the opportunities for study to

enable sculptors to attain to perfection in their art were most scanty. This may account for the small display which such works made in the early exhibitions of the Royal Academy. There are still deficiencies in these respects, and still need for progress and improvement, both of which we trust will shortly be accomplished.

WILLIAM TYLER, R.A., is described as an architect, and in 1786 he designed the Freemasons' Tavern in Great Queen Street, a separate building from Freemasons' Hall, which was erected ten years before by Thomas Sandby. But in the early exhibitions of the Royal Academy, he annually appears to have displayed specimens of his skill as a sculptor of busts and basso-relievos. He took an active interest in the management of the affairs of the Royal Academy, and it was he who presented, in conjunction with George Dance, the report on the treasurer's account in 1799, and received a present of a silver cup, valued at fifty guineas, from the Academicians in recognition of his services. He died in 1801.

JOSEPH WILTON, R.A., attained to considerable eminence in his profession, and is the first English sculptor who enjoyed the advantage of a regular course of academic study. His father was a manufacturer of plastic ornaments for ceilings, &c. and employed a large number of persons in his workshops. Joseph was born on the 16th of July, 1722, and was first taught in his profession by Laurent Delvaux, at Neville, in Brabant. In 1744 he proceeded to Paris, where he gained the silver medal awarded by the Academy for working in marble. Three years afterwards he went to Rome, and in 1750 was presented by the Roman Academy with the jubilee gold medal given by Pope Benedict XIV. While in Italy he made copies, on a reduced scale, of many famous antique gems, and sold them among his travelling countrymen, and thus obtained the patronage of Mr. Locke, of Norbury Park, a gentleman

of great taste and liberality. After eight years spent in Italy, he came back to London in company with Chambers and Cipriani, and with the latter was chosen as a director of the Duke of Richmond's sculpture gallery in Spring Gardens, to which we have already referred.[1] He was thus employed till 1770. He had been previously appointed state-coach carver to the King, and made the model for the coronation coach for George III.

On the death of his father he became comparatively independent, and took up a more decided course as a sculptor. The architects of his day being generally commissioned to carry out the sculptured decorations and details of the buildings they designed, the execution of monuments, statues, &c., was the only work left for the professional sculptor. Wilton's first public monument was that erected to General Wolfe, the conqueror of Quebec, in Westminster Abbey, which, though too much crowded in design, is effective in some of its parts. The same fault is apparent in his subsequent monuments to Admiral Holmes, the Earl and Countess of Montrath, Pulteney Earl of Bath, and Dr. Stephen Hales, the divine and botanist. All these works he finished with great softness, and worked the marble till it displayed a shining surface, in his anxiety to preserve his figures from stain and dust. In his busts of Bacon, Cromwell, Newton, Swift, Chatham, and Chesterfield, his faults are less apparent, and his skill in carving marble with a fleshy softness of surface, is seen to great advantage.

Principally by such works as these he amassed a large fortune, and was enabled to live in a style of luxury proportioned to his means. He occupied a large house, and assembled goodly company at his table — Lord Charlemont and Mr. Locke among the aristocracy; Sir Joshua Reynolds, Sir William Chambers, Bartolozzi, Cipriani, and Richard Wilson, among the Royal Academicians; and

[1] See *ante*, p. 31.

Dr. Johnson and Baretti among the men of letters, were his frequent guests. When age crept upon him he retired from his profession, sold off his materials by auction, and accepted the office of Keeper of the Royal Academy in 1790, retaining it till his death, which took place on the 25th of November, 1803. By his gentlemanly manners and his genial hospitality, he retained to the end his popularity among his brethren in the profession and the patrons of art. A bust of him, by Roubilliac, was given by his daughter (Lady Chambers) to the Royal Academy.

GEORGE MICHAEL MOSER, R.A., was a gold chaser and enameller, and was born at Scaffhausen, in Switzerland, in 1704. When still young, he came to London, and found employment in chasing brass ornaments for cabinet-work, otherwise "buhl," and in enamel painting for watch-cases. For the watch of George III. he executed successful enamels of the Prince of Wales and the Bishop of Osnaburg, and received "a hat full of guineas" as his reward. Subsequently he pursued gold chasing and enamel painting generally. He was manager and treasurer of the private academy for artists in St. Martin's Lane; and on the foundation of the Royal Academy, he was elected to fill the office of Keeper, for the duties of which he was eminently qualified by his knowledge of the construction of the human figure,—his duties consisting principally in superintending and instructing the students in drawing and modelling from the antique. He designed the Great Seal of England for King George III., and was an excellent medallist. He died at his apartments in Somerset House, on the 23rd January, 1783, and was buried on the 30th at St. Paul's, Covent Garden, attended to the grave by the Royal Academicians and by the students of the Academy, by whom he was greatly beloved. He had previously resided with his daughter, Mary Moser, at his house in Craven Buildings, Drury Lane. An eulogium

upon him, by Sir Joshua Reynolds, appeared in one of the papers of the day, on the 24th January, 1783, in which he is described as the first gold-chaser in the kingdom, and as having a universal knowledge of all branches of painting and sculpture, to which is added, that "he may truly be said to be in every sense the father of the present race of artists."

RICHARD YEO, R.A., was a sculptor of medallions, and was chief engraver to his Majesty's Mint. Little can now be ascertained of his history beyond these facts, and that he died on the 3rd December, 1779.

AGOSTINO CARLINI, R.A., was a native of Geneva, who came in early life to reside in England, and was appointed Keeper of the Royal Academy in succession to Moser in 1783. As a sculptor, he excelled particularly in his draperies, which were always executed with great skill and grace. Among his best works was an equestrian statue of the King (a model of which is still preserved by the Royal Academy) and a statue of Dr. Ward, in marble, which is the property of the Society of Arts. He died in Carlisle Street, Soho, on the 16th August, 1790.

With such an assemblage of artists,—of various degrees of excellence, and pursuing different branches of art,—the Royal Academy commenced its career, many of the members being soon destined to leave all other competitors in the race for distinction in the background, and to gather for themselves the laurels of a world-wide fame.

Sir Joshua Reynolds, from the portrait by himself, in possession of the Royal Academy

CHAPTER V.

THE ROYAL ACADEMY UNDER THE PRESIDENCY OF SIR JOSHUA REYNOLDS, 1768—1792.

Opening of the Royal Academy — Address of the President — The Schools — Election of Associate Engravers — The Annual Exhibitions — Appropriation of its Funds — Lectures — Appointment of Associates, a Librarian and Honorary Members — The early Home of the Academy — The Annual Dinner — Proposal made by the Academicians to Decorate St. Paul's — The Society of Arts — The Pension Fund established — The Pall-Mall Exhibitions until 1779 *— The removal to Somerset House,* 1780 *— Discontinuance of Aid from the Privy Purse — Complaints as to Exclusion of Pictures — Peter Pindar and other Satirists attack the Academy — Boydell's Shakspeare Gallery — Internal Troubles — Reynolds's Resignation of the Office of President, and Re-acceptance of it — His last Discourse — Changes in the Academy by Death of Original, and Election of New Members — Succession of Officers — The Exhibitions from* 1781 *to* 1791.

WITHIN a month of the foundation of the Royal Academy arrangements were made for opening the schools for the instruction of students, consisting of an

antique academy and a school for the living model,—the former presided over by the keeper, the latter by a succession of nine visitors. They were situated at that time

View of the old Royal Academy in Pall Mall

in some large chambers built for an auctioneer in Pall Mall, "opposite Market Lane," and adjacent to Old Carlton House, the site being a little to the eastward of that now

occupied by the United Service Club. Between it and the royal residence the trees were visible from the road.

It was on the occasion of this first public assembly (the 2nd of January, 1769), that Sir Joshua Reynolds — on whom the King had graciously conferred the honour of knighthood as President of the Royal Academy — delivered the first of those fifteen discourses which have ever since that time been held in high repute as sources of much valuable instruction to students in the principles of art. Naturally enough the President's first thoughts were of the institution which he was then to inaugurate, for he commenced by saying that "An academy in which the polite arts may be regularly cultivated is at last opened among us by Royal munificence. This must appear an event in the highest degree interesting, not only to the artist, but to the whole nation. . . . We are happy in having a prince who has conceived the design of such an institution according to its true dignity, and who promotes the arts as the head of a great, a learned, a polite, and a commercial nation. . . . The numberless and ineffectual consultations which I have had with many in this assembly to form plans and concert schemes for an academy afford a sufficient proof of the impossibility of succeeding but by the influence of Majesty. But there have, perhaps, been times when even the influence of Majesty would have been ineffectual; and it is pleasing to reflect that we are thus embodied, when every circumstance seems to concur from which honour and prosperity can possibly arise. There are at this time a greater number of excellent artists than were ever known before at one period in this nation; there is a general desire among our nobility to be distinguished as lovers and judges of the arts; there is a greater superfluity of wealth among the people to reward the professors; and, above all, we are patronised by a monarch who, knowing the value of science and of elegance, thinks every art worthy of his notice that tends to soften and humanise the mind. After

so much has been done by his Majesty, it will be wholly our fault if our progress is not in some degree correspondent to the wisdom and generosity of the institution; let us show our gratitude in our diligence that, though our merit may not answer his expectations, yet at least our industry may deserve his protection. But, whatever may be our proportion of success, of this we may be sure, that the present institution will at least contribute to advance our knowledge of the arts, and bring us nearer to that ideal excellence which it is the lot of genius always to contemplate and never to attain." As to the purposes to be attained by the schools then opened, he stated that "The principal advantage of an academy is that, besides furnishing able men to direct the student, it will be a repository for the great examples of the art. These are the materials on which genius is to work, and without which the strongest intellect may be fruitlessly or deviously employed. By studying these authentic models, that idea of excellence, which is the result of the accumulated experience of past ages, may be at once acquired; and the tardy and obstructed progress of our predecessors may teach us a shorter and easier way." In conformity with this principle so much insisted upon in all the discourses of the first President, he enjoins upon the students "an implicit obedience to the *rules of art*, as established on the practice of the great masters,—that those models which have passed through the approbation of ages should be considered by them as perfect and infallible guides;" and he concluded his first address by expressing the hope "that this institution may answer the expectation of its Royal founder; that the present age may vie in arts with that of Leo X.; and that 'the dignity of the dying art' (to make use of an expression of Pliny) may be revived under the reign of George III."

The next step taken by the academicians after the opening of the schools was to institute the class of members designated "Associate Engravers," to remove the complaints which had been urged by that branch of the

profession against their exclusion under the instrument of foundation. How keenly engravers felt their exclusion from the Royal Academy may be gathered from the tone of Sir Robert Strange (who had attained to considerable eminence in his branch of art, and whose engravings are very admirable), in the pamphlet he published on the subject, to which reference has already been made. The regulation by which "a number of engravers, not exceeding six, shall be admitted Associates of the Royal Academy," was passed on the 25th of March, 1769, and five elections of members of that class took place in the following year, and a sixth in 1771.

Arrangements for the opening of an annual exhibition next occupied attention, and a public announcement of the intention was made in March 1769, by the following advertisement:—

"Royal Academy, Pall Mall.

"The President and Council give notice that their Exhibition will open on the 26th of April next. Those artists who intend to exhibit with the Academicians are desired to send their several works to the Royal Academy, in Pall Mall, on Thursday, the 13th of April, or before six o'clock in the evening of Friday the 14th; after which time no performance will be received.

"N.B.—No copies, nor any pictures without frames, will be admitted."

The original regulations for exhibitors and the rules as to admission were as follows:—

"That every performance, once delivered and admitted in the Royal Exhibition and printed in the catalogue, shall not be taken away on any pretence before the exhibition for that year ends.

"No picture copied from a picture or a print, a drawing from a drawing, a medal from a medal, a chasing from a chasing, a model from a model, or any other species of sculpture or any copy, be admitted to the exhibition.

"The arranging or disposition of the paintings, sculptures, models, designs in architecture, &c., for public view to be absolutely left to the council.

"The council hath power to reject any performance which may be offered to the exhibition.

"No picture to be received without a frame.

"No person shall be admitted into the room before the exhibition opens, the council and necessary servants excepted.

"That the council shall attend immediately after the time limited for the reception of the pictures, &c., is expired, to receive or reject the several performances.

"That no picture, &c. &c., shall be received after the time limited for the reception is expired.

"Exhibitors shall have free admittance during the whole time of exhibition.

"Every student in the Royal Academy, not an exhibitor, shall have four tickets to admit him four different days to the exhibition."

On Wednesday, the 26th of April, 1769, the public were admitted to the first exhibition; the preceding Monday had been set apart for the Royal visit, but it does not appear that their Majesties honoured the exhibition with their presence till Thursday, the 25th of May, on which day it was closed to the public. A guard or sentinel was ordered to attend on that occasion; and the practice of stationing sentries at the doors during the exhibition has ever since been continued. The exhibition was not closed till Saturday, the 27th of May, having been kept open for four weeks and four days.

On the evening of the opening day an elegant entertainment was provided at the St. Alban's Tavern, to commemorate this auspicious commencement of the proceedings of the Royal Academy. Sir Joshua Reynolds presided on the occasion, and several of the nobility and many of the aristocracy who were patrons and lovers of the fine arts were present to give *éclat* to the proceedings. The event was celebrated also by songs and odes, composed expressly for the occasion.[1]

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[1] The "Triumph of the Arts," written by Dr. Franklin, January 1, 1769, on the institution of the new Royal Academy of Arts, by his Majesty:—

"When Discord late her baneful influence shed
Oer the fair realms of Science and of Art,
Neglected genius bent his drooping head,
And pierced with anguish every tuneful heart:
Apollo wept his broken lyre,
Wept to behold the mournful choir
Of his loved Muses, now an exiled train,
And in their seats to see Alecto reign."

The catalogue was then, as now, published in quarto, and was simply entitled "The Exhibition of the Royal Academy, 1769." It was sold for sixpence; and the pictures, &c. in it were arranged under the names of the artists, alphabetically placed, with their addresses inserted after their names, and the Academicians distinguished by the letters A.R.A. An advertisement preceded the list of pictures, offering an apology for making the now customary charge of one shilling for admission:—

"ADVERTISEMENT.

"As the present exhibition is a part of the institution of an Academy supported by Royal munificence, the public may naturally expect the liberty of being admitted without any expense.

"When lo! Britannia to the throne
Of goodness makes her sorrows known;
For never there did grief complain,
Or injured merit plead in vain.
The monarch heard her just request,
He saw, he felt, and he redress'd:
Quick with a master hand he tunes the strings,
And harmony from discord springs.

"Thus good, by heaven's command, from evil flows;
From chaos, thus of old, creation rose:
When order with confusion join'd,
And jarring elements combined,
To grace with mutual strength the great design,
And speak the Architect divine.

"Whilst Eastern tyrants in the trophied car
Wave the red banner of destructive war,
In George's breast a noble flame
Is kindled, and a fairer flame
Excites to cherish native worth,
To call the latent seeds of genius forth,
To bid discordant factions cease,
And cultivate the gentler arts of peace.
And lo! from this auspicious day,
The sun of science beams a purer ray.

"Behold, a brighter train of years,
A new Augustan age appears;
The time, nor distant far, shall come,
When England's fruitful youth no more
Shall wander to Italia's classic shore;
No more to foreign climes shall roam
In search of models better found at home.

"With rapture the prophetic muse
Her country's opening glory views,
Already sees, with wondering eyes,
Our Titians and our Guidos rise:
Sees new Palladios grace th' historic page,
And British Raphaels charm a future age.

"Meantime, ye sons of Art, your offerings bring,
To grace your patron and your King,
Bid sculpture grave his honour'd name
In marble, lasting as his fame:
Bid painting's magic pencil trace
The features of his darling race,
And as it flows through all the royal line,
Glow with superior warmth and energy divine.
If towering architecture still
Can boast her old creative skill,
Bid some majestic structure rise to view,
Worthy him and worthy you,
Where Art may join with nature and with sense,
Splendour with grace, with taste magnificence,
Where strength may be with elegance combined,
The perfect image of its master's mind.

"And oh! if with the tuneful throng
The muse may dare to mix her humble song,
In your glad train permit her to appear,
Tho' poor, yet willing, and tho' rude, sincere,
To praise the sovereign whom her heart approves,
And pay this tribute to the Arts she loves."

Song composed by Mr. Hull, and sung by Mr. Vernon, at the feast of the Royal Academy, 26th April, 1769:—

"Let Science hail this happy year,
Let fame its rising glories sing,
When Arts unwonted lustre wear,
And boast a patron in their King:
And here unrivall'd shall they reign,
For George protects the polish'd train.

"To you just ripen'd into birth,
He gives the fair, the great design;
'Tis yours, ye sires of genuine birth,
To bid the future artists shine:
That Arts unrivall'd long may reign,
Where George protects the polish'd train.

"'Tis yours, oh, well selected band,
To watch where infant genius blows;
To rear the flower with fost'ring hand,
And every latent sweet disclose:
That Arts unrivall'd long may reign,
Where George protects the polish'd train.

"No more to distant realms repair
For foreign aid, or borrow'd rule,
Beneath her monarch's generous care,
Britannia founds a nobler school,
Where Arts unrivall'd shall remain,
For George protects the polish'd train.

"So shall her sons in science bred,
Diffuse her Arts from shore to shore;
And wide her growing genius spread,
As round the world her thunders roar:
For he, who rules the subject main,
Great George, protects the polish'd train."

"The Academicians, therefore, think it necessary to declare that this was very much their desire, but they have not been able to suggest any other means than that of receiving money for admittance, to prevent the rooms from being filled by improper persons, to the entire exclusion of those for whom the exhibition is apparently intended."

The number of works contained in the first exhibition was 136. Of these 79 were contributed by members of the Academy, and 57 by other exhibitors. In this number were 40 portraits and 48 landscapes, 22 pieces on subjects from history, scripture, and poetry, 5 pictures of animals and flowers, 9 pieces of sculpture, 2 specimens of die-engraving, and 10 architectural subjects. Glancing through the catalogue, we see that there were many works which would still attract especial attention,—four of Reynolds's graceful portraits of ladies, seven of Francis Cotes's admirable portraits, several of them in crayons, in which he especially excelled; and three by Gainsborough, whose portraits were equal in excellence to his charming landscapes. There were two pictures by West—the 'Regulus' already referred to[1], and 'Venus lamenting the Death of Adonis:' landscapes by George Barret, Gainsborough, Paul Sandby, Dominic Serres, Richard Wilson, and Zuccarelli: and several poetical pieces by Bartolozzi, Cipriani, and Angelica Kauffman.

The exhibition met with general approval; and one of the periodicals of the day remarked that "the encouragement given to this infant institution by Royal patronage is already visible in the works of genius there exhibited." By the mezzotinto print engraved by Earlom, after a picture by Brandoin, of the interior of the exhibition in 1771, the room in which it was held appears to have been a small one, some thirty feet long, lighted by a raised central skylight.

Although numerically small, there was so much of real

[1] See page 57.

art to be seen that we do not wonder that in little more than a month the proceeds of the first exhibition amounted to £699 17*s.* 6*d.* The expenses attending it were £116 14*s.* 2*d.*, leaving a surplus of £583 3*s.* 4*d.* Out of this sum grants were made at the close of the exhibition to 26 of the applicants (artists, their widows or children) who were to receive assistance out of the profits arising from the exhibition, in accordance with the 17th section of the Instrument of Institution. Two persons received each 10 guineas; two 8 guineas; one 7 guineas; three 6 guineas; twelve 5 guineas; and six 3 guineas each, making a distribution of £145 19*s.* All the recipients of these gifts were unconnected with the Royal Academy. Subsequent donations of eleven guineas were made; and the son of a painter, William Brooking, was apprenticed to Mr. S. Waddon, a peruke maker, for seven years, the Academy paying eleven guineas as a fee, and holding the indentures, the treasurer being appointed to inquire from time to time as to his treatment; the only instance of such a mode of relieving artists' families recorded. The remainder of the fund was applied towards the general expenses of the Academy. These so far exceeded the receipts that a sum of £903 17*s.* 7*d.* was granted from the privy purse in this the first year of its existence, and hence the gifts above referred to were rightly designated at that time as "Royal charities," since the Academy did not then possess the means of bestowing aid to necessitous artists or their families out of its own unaided funds.

The series of lectures was commenced on the 6th of October, 1769, by Dr. Hunter, the Professor of Anatomy, whose discourses were followed by those of the Professors of Painting, Architecture and Perspective, delivered by Edward Penny, Thomas Sandby, and Samuel Wale respectively. Each series consisted of six lectures, which were continued weekly in succession during the winter months.

In the first year of the existence of the Royal Academy 77 students were admitted into its schools. Of these 36 studied painting, 10 sculpture, 3 architecture, and 4 engraving: the department of art chosen by the remainder is not specified in the records. Among these first students were many of the future members of the Academy. John Bacon, Thomas Banks, Richard Cosway, Francis Wheatley, Edward Burch, John Yenn, William Hamilton, Philip Reinagle, Joseph Farington, and John Flaxman became Academicians: and W. Parry, J. Nixon, E. Martin, J. Downman, W. Pars, E. Edwards, and B. Rebecca attained the rank of Associates. Three gold and seven silver medals were awarded the first year. The gold medals were gained by John Bacon, Mauritius Lowe, and James Gandon: the silver medals by Joseph Strutt, M. Liart, J. Kitchinman, J. Grassi, M. P. van Gelder, J. Flaxman, and T. Hardwick.[1]

On the distribution of the prizes to the students on the 11th December, 1769, Sir Joshua Reynolds delivered the second of his discourses, suggesting to the students the course and order of study, the different stages of art, and the necessity for artists at all times and in all places to lay up materials for the exercise of their art. A general assembly of the Academicians was held (and has ever since been held annually on the foundation day) to elect the President for the ensuing year, as well as to distribute the prizes to the students and hear the President's address.

On the same day the election of associates was determined upon, and the following rules were made as to the conditions of membership for this new order:—

"There shall be a new order, or rank of members, to be called associates of the Royal Academy.

[1] A list of the students to whom gold medals have been awarded is appended to this work. The number of silver medals distributed is so large, that it has not been thought necessary to print them in detail. In ninety years (1769—1859) 594 silver medals have been distributed, besides 118 gold medals.

"They shall be elected from amongst the exhibitors, and be entitled to every advantage enjoyed by the Royal Academicians, excepting that of having a voice in the deliberations, or any share in the government of the Academy; neither shall they have admittance to the library but on the public days, or the liberty of introducing strangers to the lectures.

"These associates shall be artists by profession, viz. painters, sculptors, or architects.

"They shall be balloted for in the same manner as the Academicians are, and be elected by the majority of the members balloting.

"The number of these associates shall not exceed twenty.

"No apprentice, nor any person under the age of twenty, to be admitted an associate.

"Every associate shall be obliged to exhibit at least one performance in every exhibition. Omitting so to do (without showing sufficient cause) he shall forfeit the sum of 2*l.* 10*s.* to be paid into the treasury of the Academy.

"The exhibitors who desire to become associates, shall, within one month after the close of the exhibition, write their names on a list, which list shall be put up in the great room of the Academy for that purpose, which shall remain there two months. At the end of which time, being three months after the close of the exhibition, a general assembly shall be held for the purpose of electing associates; of which day a month's notice shall be given to all the Academicians, with a list of the candidates enclosed.

"That the vacant seats of Academicians shall be filled from these associates only."

It was also ordered that the election of associate engravers should be conducted upon the same plan: and a form of preamble to the diploma of the associates was arranged, to be subscribed by the President and Secretary —that of the academician only, requiring the signature of the Sovereign. It was couched in the following terms:—

"His Majesty having been graciously pleased to establish in this, the city of London, a society for the purposes of cultivating and improving the arts of painting, sculpture, and architecture, under the name and title of The Royal Academy of Arts, and under his own immediate patronage and protection: And

his Majesty having thought fit to entrust the sole management and direction of the said society, under himself, unto forty Academicians, with a power to elect a certain number of Associates,

"We, therefore, the President and Academicians of the said Royal Academy, by virtue of the said power, and in consideration of your skill in the art of do, by these presents, constitute and appoint you, gentleman, to be one of the Associates of the Royal Academy, hereby granting unto you all the privileges thereof, according to the tenor of the laws relating to the admission of associates, made in the general assembly of the Academicians, and confirmed by his Majesty's sign manual. In consequence of this resolution you are required to sign the obligation in the manner prescribed, and the Secretary is hereby directed to insert your name in the roll of the Associates."

The form of Obligation for Associates runs thus:—

"His Majesty having been graciously pleased to institute a society for promoting the arts of design, under the name and title of The Royal Academy of Arts in London, and having signified his Royal intention that the said society should be governed by certain laws and regulations, contained in the instrument of the establishment, signed by his Majesty's own hand, and having empowered the President and Academicians to elect a certain number of Associates,

"We, therefore, whose names are hereunto subscribed, being duly elected Associates of the said Royal Academy, do promise, each for himself, to observe all the laws and regulations contained in the said instrument, as also all other laws, bye-laws, and regulations, either made, or hereafter to be made for the better government of the above-mentioned society; promising furthermore, on every occasion, to employ our utmost endeavours to promote the honour and interest of the establishment, as long as we shall continue members thereof."

Of the new members thus introduced into the Royal Academy in the year 1770, sixteen were associates, and five associate engravers. The full number of twenty associates was not completed till 1773, nor the six associate engravers till the year 1771.

The first twenty Associates were: —

1770 Edward Burch, afterwards R.A.
„ Richard Cosway „ R.A.
„ John Bacon „ R.A.
„ Edward Garvey „ R.A.
„ James Wyatt „ R.A.
„ Edward Stevens
„ George James
„ Elias Martin
„ Antonio Zucchi
„ Michael Angelo Rooker
1770 William Pars
1771 William Tomkins
„ J. Nollekens, afterwards R.A.
„ W. Peters „ R.A.
„ N. T. Dall
„ B. Rebecca
1772 J. Barry, afterwards R.A.
„ J. F. Rigaud „ R.A.
„ John Russell „ R.A.
„ Stephen Elmer

The first six Associate Engravers were: —

1770 Thomas Major
„ Simon Ravenet
„ P. C. Canot
1770 John Browne
„ Thomas Chambers
1775 Valentine Green

By these new appointments the Academicians were strengthened both by the acquisition of fresh artistic power, and by the removal of the objections which had been made to their previous apparent exclusiveness. Engravers, if not satisfied, were at least content to find themselves assigned a place in the Royal institution for the promotion of the arts; and the rising aspirants for honours might hope both for ample employment and fame by connection with those who had already attained to the high dignity which the Crown had been pleased to bestow upon the professors of the arts.

The office of Librarian was established in 1770, the Sovereign having appointed Francis Hayman, R.A., to fill that appointment by the following order: — "His Majesty having thought fit to establish a place of Librarian to the Royal Academy, with a salary of 50*l.* per annum, and it being his gracious intention that the said place should always be held by some Academician whose abilities and assiduity in promoting the arts had long rendered him conspicuous, he has now appointed Francis Hayman, Esq., R.A., ordering that his salary should commence from Midsummer last."

The first appointment to the office of Secretary for foreign correspondence was made in 1769, by the nomi-

nation of JOSEPH BARETTI[1] to that office; and in the following year the honorary membership was instituted by the appointment of Dr. SAMUEL JOHNSON to the professorship of Ancient Literature; OLIVER GOLDSMITH to that of Ancient History; and RICHARD DALTON[2], as Antiquarian. Many illustrious names have subsequently been associated with those of the Royal Academicians in these honorary offices[3], and it was a happy thought on the part of the members of the new art-institution, thus early to gather round them the great minds of the age, to blend literature with art, and to honour themselves in doing honour to the giant intellect of Johnson, and to the gentle Goldsmith, who, writing to his brother in regard to his appointment to this office, thus playfully referred to his poverty, as a contrast to the dignity to which he had attained: "The King has lately been pleased to make me professor of Ancient History in a Royal Academy of painting which he has just established, but there is no salary annexed, and I took it rather as a compliment to the institution than any benefit to myself. Honours to one in my situation, are something like ruffles to a man that wants a shirt."

Yet, if the honour conferred no emolument, it at all events gave the professor of Ancient Literature a place at the annual festival, which was first held in the following year within the walls of the Academy—a privilege to be esteemed at all times for the sake of the distinguished

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[1] Born at Turin, 1716; died in 1789. He was the author of many books connected with Italy and its literature, and the compiler of the well-known dictionary. One evening, on going to the Academy, he was attacked by several men in a street brawl. He defended himself with his penknife, and one of his assailants afterwards died from a wound he then received. Baretti was tried for murder, defended himself on the trial, and was acquitted by the jury. Dr. Johnson, Burke, and Garrick were his friends, and gave evidence in his favour on that occasion.

[2] He was librarian to George III., and afterwards keeper of the collection of drawings, models, &c., which he made for the king in Italy and Greece. He published several works on antique statues, Egyptian manners and customs, Turkish ceremonies, &c. In early life he was himself an artist, and was for a time treasurer of the Incorporated Society of Artists.

[3] See Appendix.

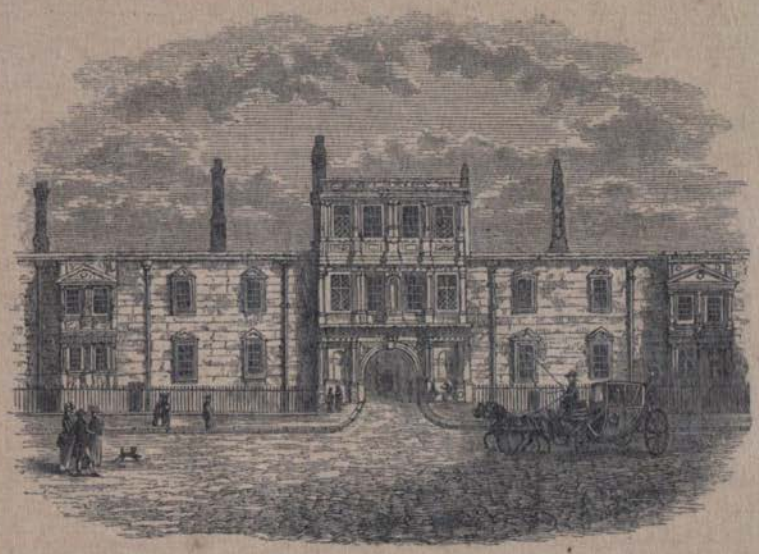
company which is then assembled, but especially grateful to one with the feelings and in the untoward circumstances of the author of the "Vicar of Wakefield."

The second exhibition, in 1770, shows an increase in the number of works exhibited, which then amounted to 234, and which filled all available space, as 11 were omitted though included in the catalogue; and 8 of these were the productions of Academicians who had resigned their own privileges of displaying their works to make room for others. The catalogue followed the plan of arrangement of its predecessor, and included 8 portrait pictures by Sir Joshua Reynolds, 11 by Francis Cotes, 3 by Richard Cosway, 3 by Nathaniel Dance, and 5 by Gainsborough, besides a "book of drawings" and a landscape by the latter; views by George Barret, Paul Sandby, and Richard Wilson; figure subjects by Cipriani, Hayman, Angelica Kauffman, Edward Penny, Johann Zoffanij, F. Zuccarelli, and others; architectural drawings by William Chambers, George Dance, and Thomas Sandby; and the drawing by Cipriani, together with a print from it, by Bartolozzi, of the "Head-piece of the diploma given by his Majesty to the Academicians." The receipts amounted to £971 6*s.*; and, after deducting expenses amounting to £192 0*s.* 7¾*d.*, making grants of relief to the extent of £173 5*s.*, and paying for the maintenance of the schools and management, there was still a deficiency of £727 14*s.* 11¾*d.* to be defrayed from the privy purse of the Royal founder.

On the occasion of the distribution of the prizes to the students on the 10th December, 1770, Sir Joshua Reynolds delivered his third discourse, taking for his subject the question of what is understood by the "grand style" in art, and showing that the perfect idea of beauty must be obtained by the artist in the study of the genuine habits of Nature as distinguished from all influences of custom or fashion. The first impressions from the dies for the medals designed by Cipriani, and executed by Mr.

Pingo, were distributed on this occasion. It would seem that for some years the prizes awarded by the Society of Arts seemed to have been preferred to these honours bestowed by the Royal Academy, probably from no other reason than that the money which the former bestowed was more acceptable to needy young aspirants than the medals of the latter.

Early in the year 1771 the King gave an additional proof of his interest in the Academy by directing the Lord Cham-



Portion of Old Somerset House, occupied by the Royal Academy

berlain to appropriate to its use apartments in his palace at Somerset House, — the *old* building which became the hereditary property of the Crown on the attainder of the Duke of Somerset in 1552, and which was subsequently given up by King George III. to the Government, in order that it might become the site of Government offices, reserving to himself, however, the right of appropriating a part of the new building, when completed, to the Royal Academy and other learned societies. Until 1780, when

the new building was finished, the only rooms occupied by the Academy in the old palace were those for its meetings, libraries, schools, and lectures, which were formerly in the possession of Sir James Wright,—the exhibition being still held in its rooms in Pall Mall. The Royal Academy met in their new apartments for the first time on the 14th January, 1771; his Royal Highness the Duke of Cumberland and several of the nobility were present on the occasion.[1]

It was in this year also that the first of those interesting annual gatherings — the dinner preceding the opening of the exhibition — was held[2], which have ever since been so attractive to all those who are privileged to be present either as members of the Academy or as guests, and which even the public without look forward to with interest, since of late years reports of the proceedings have been published in the newspapers. One who has been favoured with an invitation to meet that select and talented company has described both the first dinner, and his own impressions of the effect of a similar gathering in later times, so graphically, that we give his account of it, rather than any dry detail of facts which might be gathered from other sources:—

"On St. George's Day, April 23, 1771, Sir Joshua Reynolds took the chair at the first annual dinner of the Royal Academy, when the entertainers, himself and his fellow-Academicians, sat surrounded by such evidences of claims to admiration as their own pencils had adorned the walls with, and their guests were the most distinguished men of the day — the highest in rank and

[1] In a letter from John Deare to his father, dated March 24, 1777, quoted in Smith's "Nollekens and his Times," vol. ii. p. 307, he says:—"In my last I promised you a description of the Royal Academy. It is in Somerset House, Strand, formerly a palace. There is one large room for the Plaster Academy; one for the Life; a large room in which lectures are given every Monday night by Dr. Hunter on Anatomy, Wale on Perspective, Penny on Painting, and Thomas Sandby on Architecture."

[2] It was resolved that twenty-five gentlemen should be invited on St. George's Day, and it appears that the dinner was charged at 5s. a head and 1s. 6d. the dessert.

the highest in genius, the poet as well as the prince, the minister of State and the man of trade. Goldsmith attended this and every dinner until his death, and so became personally known to several men belonging to both parties in the State, who doubtless at any other time, or in any other place, would hardly have remembered or acknowledged his name. Nor, it may be added, has the attraction of these social meetings suffered diminution since. All who have had the privilege of invitation to them can testify to the interest they still excite; to the fact that princes and painters, men of letters and ministers of State, tradesmen and noblemen, still assemble at that hospitable table with objects of a common admiration and sympathy around them; to the happy occasion that their friendly greetings afford for the suspension of all excitements of rivalry, not between artists or Academicians alone, but between the most eager combatants of public life, ministerial and ex-ministerial; and to the striking effect with which, as the twilight of the summer evening gathers round while the dinner is in progress, the sudden lighting of the room at its close, as the President proposes the health and pronounces the name of the Sovereign, appears to give new and startling life to the forms and colours on the pictured walls.

"Undoubtedly this annual dinner, then, must be pronounced one of the happiest of those devices of the President by which he steered the new and unchartered Academy through the quicksands and shoals that had wrecked the chartered institution out of which it rose. Academies cannot create genius: academies had nothing to do with the begetting of Hogarth, or Reynolds, or Wilson, or Gainsborough, the greatest names of our English school; but they may assist in the wise development of such original powers, they may guide and regulate their prudent and successful application; and, above all, they may and *do* strengthen the painter's claims to consideration and esteem, and give to that sense of dignity which should invest every liberal art, and which too often passes for an airy nothing amid the bustle and crowd of more vulgar pretences, 'a local habitation and a name.' This was the main wise drift of Reynolds and his fellow-labourers; it was the charter that held them together in spite of all their later dissensions; and to this day it outweighs the gravest fault or disadvantage which has yet been charged against the Royal Academy.

"A fragment of the conversation at this first Academy dinner has survived; and takes us from it to the darkest contrast, to the most deplorable picture of human hopelessness and misery which even these pages have described. Goldsmith spoke of an extraordinary boy who had come up to London from Bristol, died very suddenly and miserably, and left a wonderful treasure of ancient poetry behind him. Horace Walpole listened carelessly at first, it would seem, but very soon perceived that the subject of conversation had a special interest for himself. Some years afterwards he repeated what passed, with an affectation of equanimity which even then he did not feel. 'Dining at the Royal Academy,' he said, 'Dr. Goldsmith drew the attention of the company with an account of a marvellous treasure of ancient poems lately discovered at Bristol, and expressed enthusiastic belief in them, for which he was laughed at by Dr. Johnson, who was present. I soon found this was the *trouvaille* of my friend Chatterton, and I told Dr. Goldsmith that this novelty was known to me, who might, if I had pleased, have had the honour of ushering the great discovery to the learned world. You may imagine, Sir, we did not at all agree in the measure of our faith; but though his credulity diverted me, my mirth was soon dashed, for on asking about Chatterton, he told me he had been in London, and had destroyed himself.'"[1]

The exhibition, which was thus inaugurated by a festive gathering, showed a still advancing progress over the two preceding ones; 256 works were exhibited, and 16 omitted from want of space — the difficulty which has ever since been on the increase, notwithstanding the larger extent of accommodation subsequently obtained. In these early exhibitions it was not the practice to name the persons whose portraits were hung on the walls beyond that of "a lady," "a nobleman," "a gentleman," &c.; and, to satisfy the curiosity of visitors, a key to the catalogue was published by Baretti (the secretary for foreign correspondence), giving the information as to the identity of the several portraits. Sir Joshua Reynolds this year exhibited several fancy subjects — as 'Venus chiding Cupid

[1] The "Life and Times of Oliver Goldsmith," by John Forster: 3rd edition, pp. 372—4.

for learning to cast accompts,' 'A Nymph and Bacchus,' 'A Girl Reading,' 'An Old Man,' besides portraits; Mason Chamberlin, Cosway, N. Dance, Gainsborough, and N. Hone, followed in their own branch of art. West exhibited nine historical pictures, and among them the famous one of 'The Death of General Wolfe,' in which he had ventured very wisely to depart from the custom of his predecessors by representing the personages of the story in the modern costume of their day, and not in the ancient classic garb. Angelica Kauffman contributed six works on classical and poetical subjects; and Wilson, Sandby, Serres, and Barret were among the chief landscape painters. The new associates also contributed a large share of attraction, and the engravers exhibited proofs of their skill. The receipts amounted to £1124 5*s.*; the expenses to £217 9*s.* 3¾*d.* Donations and grants to the extent of £188 4*s.* were made at the close of the exhibition, and at the end of the year the deficiency in the funds for the third time was paid out of the privy purse —the Royal aid this year amounting to £669 13*s.* 7*d.*

It was in this year, 1771, that the "Travelling Studentship" was established, the appointments being made from among the gold medal students, and the object being to afford those who gave promise of superior ability the means of studying their art abroad for three years — a great boon to aspiring artists. The first selection proved an unfortunate one; Mauritius Lowe, who was appointed to receive the salary of £60 for three years, having by misconduct forfeited the allowance the following year. On his recall, the second on the list of successful competitors for the gold medal — John Bacon, afterwards the eminent sculptor — was sent to Italy in his stead. The President chose the subject of "Invention in Painting" in delivering his discourse to the students when distributing the prizes on the 10th of December of this year. The schools still continued to receive a large number of students, although not so many as on their first opening, 150 having been

admitted since their commencement. Of these, twenty-two eventually attained the rank of Associate or Academician, and many won for their names an enduring remembrance as masters of their art.

In 1772 the fourth exhibition was held, presenting no new features, but increasing the number of works displayed to 310, besides 14 additional paintings omitted for want of room. Six of Reynolds's ever attractive portraits, several of Gainsborough's graceful delineations of ladies and 10 drawings of landscapes, besides 10 large historical compositions by West and Angelica Kauffman, would alone in our own day render an exhibition attractive. Barry, then beginning to obtain celebrity, exhibited his 'Venus Rising from the Sea' and other similar works; some of Cosway's miniatures, of Flaxman's models, and of Nollekens' busts, were there; and an attractive portrait picture was exhibited by the new member, Johann Zoffanij, representing the Royal Academicians in the hall of the Academy during one of the evenings devoted to drawing from the living model. The picture has been admirably engraved by Earlom in mezzotinto, and is an interesting memorial of the earlier days of the Academy. There was a decline in the amount of the receipts, the sum being only £976 5*s*. The expenses of the exhibition were £221 3*s*. 10¼*d*.; aid to artists and their families was granted to the extent of £208 9*s*.; and, after the charges for the schools, &c., were defrayed, a deficiency of £623 10*s*. 7¾*d*. remained, to be again made up from the privy purse of the King. The fifth of Reynolds's discourses was delivered this year on the occasion of distributing the prizes on the 10th of December, when he continued the subject of the preceding one, illustrating his teaching by an analysis of the works of the great masters in the ancient schools of art.

In the following year (1773) the full complement of forty academicians was attained. Originally only thirty-four were nominated by the King; subsequently, in 1769,

his Majesty named two others, Johan Zoffanij and William Hoare; but after that time all the academicians obtained their appointment by the election of the members. Thus Edward Burch and Richard Cosway (two of the first students) were elected associates in 1770, and R.A. in 1771. Joseph Nollekens, the sculptor, was elected in the same year; and James Barry, the painter, in 1773. Even at this early period death had visited the new community, and Francis Cotes and John Baker had passed away from among them.

The fifth exhibition, in 1773, again showed an increase in the number of works sent for exhibition, 359 being hung, and 26 excluded,—9 of these being the productions of the academicians, and one of them a full-length portrait of a lady by Reynolds. But in this collection the President had twelve of his most celebrated works displayed; among them, his portraits of their Royal Highnesses the Duke and Duchess of Cumberland,—the famous 'Strawberry Girl,'[1] which was sold to Lord Carysfort for fifty guineas, and realised, a few years since, at the sale of Samuel Rogers' pictures, the sum of two thousand!—and another picture, of a very opposite character, the 'Count Ugolino and his Children,' from Dante's "Inferno." Here, too, were twelve of West's classical and Scripture pieces, five similar works by Kauffman, and a large number of portraits and landscapes by Cosway and Zoffanij, Sandby, De Loutherbourg, and D. Serres. The receipts of the exhibition were £1006 8*s.*; and its expenses, £263 7*s.* A sum of £200 11*s.* was distributed afterwards; the charges for the schools, &c., absorbed the balance, and a further sum of £458 11*s.* 7¼*d.*, which the King again graciously supplied from the privy purse.

It was in this year (1773), while the Royal Academy

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[1] Reynolds often said that no man ever produced more than half-a-dozen original works in his whole lifetime, and when he painted the 'Strawberry Girl,' he remarked, "This is one of *my* originals."

was still in the infancy of its career, and had not yet overcome the opposition of rival societies of art, that its members gave a noble instance of their public spirit, and of their generous desire to advance the cause of art, at a great cost of time and labour to themselves, by offering to paint, *at their own expense*, a series of Scriptural histories, for the decoration of St. Paul's Cathedral. This proposal arose out of one made by some of the members that the chapel in Old Somerset Palace, which had been assigned to them, would afford a good opportunity of convincing the public of the advantages that would arise from ornamenting churches and cathedrals with works of art; but the president considered that the Metropolitan Cathedral would be the best site for such an illustration of their purpose. The artists selected to carry out the design were Angelica Kauffman, Sir Joshua Reynolds, Benjamin West, Cipriani, N. Dance, and James Barry. The latter says[1] that "Dance had chosen for his subject, the 'Raising of Lazarus;' Reynolds, the 'Virgin and Christ in the Manger;' West, 'Christ Raising the Widow's Son;' and mine, 'Christ Rejected by the Jews, before Pilate.'" As this offer was in accordance with the original design and intention of Sir C. Wren, the architect of the cathedral, it was expected that it would have been readily accepted by the ecclesiastical authorities, especially as the King gave his ready consent to the proposal. In this, however, the artists were doomed to suffer a sad disappointment. The causes which led to its rejection are stated in detail by Dr. Newton, then Dean of St. Paul's, and afterwards Bishop of Bristol, in the life, written by himself, prefixed to the 4to edition of his works, 1782. He says:—

"As he was known to be such a lover of their art, the Royal Academy of Painters, in 1773, made an application to him, by their worthy president, Sir Joshua Reynolds, representing that

[1] Letter to the Duke of Richmond, 14th October, 1773.

the art of painting, notwithstanding the present encouragement given to it in England, would never grow up to maturity and perfection unless it could be introduced into churches, as in foreign countries,—individuals being for the most part fonder of their own portraits and those of their families than of any historical pieces;—that, to make a beginning, the Royal Academicians offered their services to the Dean and Chapter to decorate St. Paul's with Scripture histories . . . that these pictures should be seen, and examined, and approved by the Academy before they were offered to the Dean and Chapter, and the Dean and Chapter might then give directions for alterations and amendments, and receive or refuse them as they thought them worthy or unworthy of the places for which they were designed; none should be put up but such as were entirely approved, and they should all be put up at the charge of the Academy, without any expense to the members of the church. St. Paul's had all along wanted some such ornament, for, rich and beautiful as it was without, it was too plain and unadorned within. Sir James Thornhill had painted the 'History of St. Paul' in the cupola, the worst part of the church that could have been painted. . . . They had better have been placed below, where they would have been seen, for there are compartments which were originally designed for bas-reliefs, or such decorations; but the parliament, as it is said, having taken part of the fabric-money, and applied it to King William's wars, Sir C. Wren complained that his wings were clipt, and the church was deprived of its ornaments. Here, then, a fair opportunity was offered for retrieving the loss, and supplying former defects. It was certainly a most generous and noble offer on the part of the Academicians, and the public ought to think themselves greatly obliged to them for it. The Dean and Chapter were all equally pleased with it; and the Dean, in the fulness of his heart, went to communicate it to the great patron of arts, and readily obtained his Royal consent and approbation; but the trustees of the fabric, the Archbishop of Canterbury and the Bishop of London, were also to be consulted, and they disapproved the measure. Bishop Terrick, both as trustee of the fabric and as bishop of the diocese, strenuously opposed it. Whether he took it amiss that the proposal was not made to him, and by him the intelligence conveyed to his Majesty, or whether he was really afraid, as he said, that it would occasion a great noise and clamour against it, as an artful

intrusion of Popery,—whatever were his reasons, it must be acknowledged that some other serious persons disapproved the setting up of pictures in churches."

An intimation was given to Sir Joshua Reynolds that the project must therefore be abandoned, a decision which was alike disappointing to the artists who had thus volunteered to devote their services gratuitously for the decoration of the noble structure, and to the public, who, far from thinking that Popery would be strengthened, felt that the representation of Scriptural scenes might be subordinated to the teaching of the simple truths of the Protestant faith.

The new building belonging to the Society of Arts, Manufactures, &c., in the Adelphi, was occupied by the society in the year (1774) following that in which the above proposition had been made; and probably wishing to take advantage of the public spirit of the artists, the society sent an invitation to the members of the Royal Academy to paint a series of pictures for the decoration of their great hall of meeting, offering, by way of remuneration, that the pictures, when finished, should be exhibited for the benefit of those who might have executed them. Resolutions were passed, proposing to have eight historical and two allegorical pictures,—the former illustrating English history, the latter to be "emblematical designs relative to the institution and views of the society,"—and naming Reynolds, West, Cipriani, Dance, Mortimer, Barry, Wright, Romney, Penny, and Angelica Kauffman as proper persons to execute them. But the rejection of their former proposal by the Bishop of London caused the members of the Royal Academy to decline any more similar undertakings, and the plan of the Society of Arts remained in abeyance till 1777, when James Barry offered to paint a series of pictures on 'Human Culture' for the society, which occupied him nearly seven years,—in return for which the society granted him the proceeds of two exhibitions,

which yielded £503, voted him 250 guineas, their gold medal, and a seat of membership. His desire for fame was thus gratified, and he was satisfied with the remuneration he received; yet his labour was so far unprofitable to him that it necessarily involved years of poverty and seclusion.

The sixth exhibition, in 1774, did not present any new features, or make any advance on its predecessors. The number of works exhibited was nearly the same, 354; the number omitted (always at that time numbered and described in the catalogue) only 8. Historical and fanciful pictures were numerous. There were 3 by Barry, 7 by A. Kauffman, 3 by B. West, including 'Moses receiving the Tables,' a design for a picture intended to have been painted for St. Paul's Cathedral, and a design for the altar-piece of St. Stephen's, Walbrook. Sir J. Reynolds exhibited twelve pictures, chiefly portraits. In landscape the principal exhibitors were Barret, De Loutherbourg, Rooker, Sandby, Serres and Wilson. Bartolozzi, Cipriani and Fuseli contributed drawings; and Bacon, Nollekens, and Wilton were the chief sculptors. The receipts increased to £1158. The expenses amounted to £286 13*s.* 2½*d.*; £216 6*s.* was distributed as gifts at the close of the exhibition; and on the accounts of the year the sum of £368 17*s.* 11*d.* was furnished by the King to meet the expenditure for the schools, &c.

In the following year, 1775, 390 works were exhibited, and 10 excluded, among the latter 4 by Angelica Kauffman, and a basso-relievo by Banks. The President showed by 12 portrait pictures that he was still the favourite in that branch of art. West contributed 7 pictures, chiefly of Scripture subjects: A Kauffman and Barry followed with classical designs: De Loutherbourg, Rooker, Sandby, Serres and Wilson sent many landscapes; and among the prominent works in sculpture were the graceful models by John Bacon, Flaxman and Nollekens. The exhibition receipts amounted to £1001 8*s.*; its

expenses to £310 17*s.* 8*d.*; and after a sum of £84 had been distributed in aid to artists and their families, there was still the necessity to appeal to the liberality of the Royal Patron of the Academy to supply £408 6*s.* 8½*d.*, to defray its expenses, out of the privy purse.

Hitherto the Academicians had derived no benefit from the annual distribution of the money which had been placed at their disposal; but in 1775 one of the members, J. Meyer, considering that it often happens from a variety of causes that even men of great talents are exposed in old age to penury and want, proposed that instead of the Academy expending annually £200 (as prescribed by one of the laws of the institution) in charitable gifts to persons who were often strangers to art, or had but small connexion with it, an annual investment in Government securities should be made of half that amount, to accumulate into a fund, "to be paid in sums not exceeding £25 per annum to such Academicians (or their widows) or associates, if thought proper, as shall appear to have no income of their own exceeding £50 per annum." This judicious arrangement was gladly acceded to by the Council, and approved by the King: and thus was founded the "Pension Fund" which has since been so great a boon to many a talented artist in his declining years, and so great a benefit to otherwise impoverished families. Among the first members of the Academy who derived advantage from this measure was Samuel Wale, who was placed on the fund in 1778; and after that date the widows of members appear on the list of claimants.

Although the Academy had thus steadily progressed in establishing its reputation, by the high character of the works exhibited by its members, and by the instruction afforded by them to students in art, it must not be forgotten that during all these years it was contending with opposition from the two rival societies out of which it arose. In 1771 an octavo pamphlet was published, entitled "The Conduct of the Royal Academicians while

members of the Incorporated Society of Artists of Great Britain, viz. from 1760 to their Expulsion in 1769, with part of their Transactions since"—in which the conduct of the seceders from the Society was, of course, unsparingly condemned. And in 1775, the same kind of attack was renewed by an old antagonist, Sir Robert Strange, the eminent engraver, who in that year published "An Inquiry into the Rise and Establishment of the Royal Academy of Arts: to which is prefixed a Letter to the Earl of Bute," to the statements in which we have already had occasion to refer. With him the question at issue was a personal one,—his own exclusion from membership with the Academy on the plea that he was an engraver. It was then considered that as the engraver was but the transcriber of the work of the artist, he could not take equal rank with the latter, from whose work he was but a copyist; and although the course taken immediately after the formation of the Academy, in the election of associate engravers, was designed to recognise the merits of those who contributed so much to spread a taste for art by means of their skilful and truthful engravings, and who displayed so much of the artist's feeling and ability in the rendering of his work—yet it failed to satisfy the ambition of such men as Sir Robert Strange, who had already attained an eminent place among English engravers. A still further concession of the original principle of the Royal Academy in this respect has been made within the last few years; and it is to be hoped that the ill-feeling so long excited between two classes, whose mutual co-operation is so essential to the advantage of each, will now finally pass away.

The exhibition of 1776 contained 364 works, and excluded 15. Its chief attractions were still created by the number of Reynolds's brilliant portrait pictures, the historical and fanciful creations of Angelica Kauffman, Benjamin West, Samuel Wale and Barry, the miniatures of Cosway, the portraits of Beechey and others, and the

landscapes of Barret, De Loutherbourg, Paul Sandby, Serres and Wilson. Many of the new associates were displaying proofs of their genius; and with the addition of a variety of contributions from without, we can easily conceive that these early exhibitions afforded as many objects of interest to the real lover of art as we could find in the present day. This at all events proved more attractive than any of its predecessors, and produced £1248 16*s*. The expenses were £316 13*s*. 10¾*d*., and (acting upon the resolution of the preceding year to invest one-half of the sum usually applied to the relief of artists) only £94 10*s*. was distributed. The expenses of the Academy being defrayed, £177 1*s*. 5¼*d*. had to be made up by the Royal bounty—the sum thus generously provided from the King's privy purse being gradually reduced, as the Academy continued to gain public support and estimation.

In the following year, 1777, no less than 423 works were sent to the exhibition, which still retained the characteristic appearance which would be given by so many works by artists whose well-known styles would lead at once to their identity. First in the number, as well as in the excellence of his works, was Reynolds, who this year contributed 13 paintings. Other portraits were by Beechey, Cosway, and John Singleton Copley, besides some by Gainsborough, who also sent a few of his charming landscapes. Other scenes were depicted by Barret, De Loutherbourg, Wilson, Sandby, and Serres. Angelica Kauffman and West displayed several fanciful pieces, and the latter exhibited two pictures containing portraits of the Queen and the Royal family. Bacon, Flaxman, and Nollekens still held the first place in sculpture. The Academy's receipts were this year £1193 1*s*., its expenses £323 12*s*. 2¾*d*. The grants amounted to £121, and the sum of £211 1*s*. 9½*d*. was contributed from the privy purse to meet the deficiency on its liabilities for the maintenance of the schools, &c. In this year John Soane, the

architect, was sent to Rome as a travelling student from the Royal Academy.

In the catalogue of the Exhibition of 1778, 427 works are included, but only 404 were exhibited; and 3 of Gainsborough's portraits were of the number omitted. Eight others by him, besides 2 landscapes, were exhibited. Reynolds had only 4 pictures, West only 3; but Beechey, Copley, Cosway, A. Kauffman, and Bartolozzi contributed a number of their performances in the same branch of art; while Barret, Daniell, De Loutherbourg, Rooker, Serres, Wheatley, and Wilson furnished an array of landscapes; and Bacon, Flaxman, and Nollekens well represented the sculptors. The receipts were larger than on any former occasion, the exhibition having produced £1475 11*s.* Its expenses absorbed £363 16*s.* 5*d.*, grants of aid another £100, and after the charges of the Academy had been defrayed, and its annual investment made to the pension fund, the deficit, £236 11*s.* 4*d.*, was supplied by the privy purse.

In 1779 the last exhibition of the Royal Academy in Pall Mall took place. Four hundred and eleven works were sent for exhibition, but of these 16 were omitted. Among those displayed were the works designed by Reynolds for New College Chapel, Oxford—the 'Nativity,' and 'Faith, Hope, and Charity'—besides some portraits by him, Gainsborough, West, Cosway, Beechey, and Hone; several historical and poetical compositions by West, Cipriani, and Angelica Kauffman; landscapes by Wilson, Gainsborough, Barret, De Loutherbourg, Sandby, and Serres, and a large collection of genre subjects by artists of less note. The receipts yielded £1380 16*s.*, its expenses were £359 11*s.* 9½*d.* The sum of £100 was granted to applicants for the Royal Charity, as it was then appropriately termed; and on the charges for the year £185 15*s.* 10¾*d.* was deficient, which the King's bounty supplied from the privy purse.

The schools of the Academy during these years had

continued to prosper, an average of thirty students seeking instruction in them. Besides their actual studies, and the lectures of the professors, the President continued his discourses to them on the great principles of art. Following his fifth discourse in 1772 (which we have already noticed) three others had been delivered in the years 1774, 1776, and 1778, on the occasion of the distribution (in December of alternate years) of the gold medals to the students. In the sixth discourse the subject of imitation was discussed, so far as a painter is concerned in it. The President defined invention to be "one of the great marks of genius; but if we consult experience we shall find that it is by being conversant with the inventions of others that we learn to invent, as by reading the thoughts of others we learn to think;" and he sums up his discourse by urging the followers of the arts "to study the great works of the great masters for ever. . . . Study nature attentively, but always with those masters in your company." In his seventh discourse, Reynolds sought to demonstrate the reality of a standard of taste, and the idea of perfect beauty when that taste is rightly formed; and in the eighth to define those principles of art which have their foundation in the mind, such as novelty, variety, and contrast.

The Royal Academy was now honoured and encouraged by a fresh token of the Royal favour, and a substantial proof of the advantage of securing the patronage of the Sovereign in the promotion of the arts. New Somerset House was completed in 1780, and early in the year the treasurer of the society received the following letter from the Secretary to the Lords of the Treasury, announcing that the apartments which the King had ordered to be appropriated to the Royal Academy, were ready for their use:—

"*To Sir William Chambers.*

"SIR,—The Lords Commissioners of his Majesty's Treasury having taken into consideration your letter of the 27th of

March, stating that the apartments allotted to the Royal Academy in the new building at Somerset House are now completely finished, and that his Majesty has directed this year's exhibition of pictures to be there; and desiring to have an order for delivering up the same either to the president or council, or to the treasurer of the Academy, who is, by virtue of his office, to have the inspection and care both of the buildings and all other his Majesty's effects employed in that institution: I am commanded by their lordships to direct you to deliver up

The Royal Academy, New Somerset House

into the hands of the treasurer of the Royal Academy, all the apartments allotted to his Majesty's said Academy in the new buildings in Somerset House, which are to be appropriated to the uses specified in the several plans of the same, heretofore settled. And you are to signify to the officers of the Academy that they, their families, servants, tradesmen, and visitors, are to use for their apartments the stair of communication only, and

not to use the great stair for any common purposes; and as the residence of the secretary in the Academy is an indulgence lately proposed, which upon trial may be found inconvenient, or the rooms he occupies be hereafter wanted for other purposes, you are to signify to him that he holds the same merely at pleasure, to be resumed whenever it shall be thought proper. And to the end that all the parts of the new building may be preserved in good repair, clean, undamaged, and undisfigured, you are strictly to direct and order that no tubs or pots of earth, either with or without flowers or trees, creepers, or other shrubs, be placed in the gutters of the said buildings, or upon the roofs and parapets, or upon the court areas or windows, niches, or any other aperture of the same; and also that no plaster, paper, or other thing be put up, plastered, or pasted against any of the walls thereof, under any pretence whatever. And you are further to direct that on no account whatever, any change shall be made in the destination of the apartments appropriated to the public use, nor any alteration either in those or any others that are or shall be inhabited by any of the officers or servants without the approbation of this board, and that no person be permitted to let or lend their apartments under any pretext whatever.

"I am, Sir,

"Your most humble servant,

"JOHN ROBINSON.

"Treasury Chambers, 11th April, 1780."

The apartments thus allotted to the Royal Academy (by the right which the King reserved to himself, when Old Somerset House was given up to the Government for the erection of Government offices, of appropriating a portion of the new edifice, fronting the Strand, to the Royal Academy, the Society of Antiquaries, and the Royal Society) were built expressly for their use, a large room being provided for an exhibition-room at the top of the building. The entrance was by the doorway on the right, as you enter the vestibule from the Strand. In the entrance-hall, at the foot of the stairs, afterwards stood casts of 'Hercules,' and 'Two Centaurs;' and in another part of the hall, the 'Apollo Belvidere.' As soon as the academicians found themselves thus established in their

new home, they set about the ornamentation of its several parts. Thus the library, on the first floor, was enriched with a painted ceiling, by Sir Joshua Reynolds, in which 'Theory' was represented sitting on a cloud, holding a scroll containing the words, "Theory is the knowledge of what is truly nature." In the coves were emblematical pieces by Cipriani, representing 'Design,' 'Character,' 'Commerce,' and 'Plenty.' Over the chimney-piece was a bust of the King, by Carlini, and a basso-relievo of 'Cupid and Psyche,' by Nollekens. The adjoining room was the antique academy, full of casts and models. This led to the lecture-room, the ceiling of which was painted in compartments, the centre containing the 'Graces unveiling Nature,' surrounding which were the 'Four Elements,' by Benjamin West. In four small circles were contained as many heads of ancient artists, Apelles, Archimedes, Apollodorus, and Phidias, by Biaggio Rebecca. At each end of the ceiling were four pieces by A. Kauffman, representing 'Genius,' 'Design,' 'Composition,' and 'Painting.' Two portraits of the King and Queen, by Sir Joshua Reynolds, and a picture of 'Samuel and Eli,' by Copley, finished the adornment of this room. The exhibition-room was, of course, comparatively plain and unornamented. Over the door there was a painting of basso-relievo heads of their Majesties, in a medallion, supported by 'Design' and 'Painting;' and on the top of the door, the motto "Let none but men of taste presume to enter," was inscribed, imitated from that of Pythagoras, in Greek. In the corners were four emblematical pieces by Catton,—'Geometry,' 'Science,' 'Painting,' and 'Sculpture.' The room was lighted by four arched windows, and was about 60 feet by 50 feet in size. The exhibition-room of sculpture and drawings was on the ground floor, and was quite plain. On the staircases were various figures and busts. On the first landing, a painting by Cipriani, in imitation of basso-relievo, the subject being the 'Arts and Sciences.' On the staircase, at the

top of the next flight, and fronting the door of the great exhibition-room, there was another painting, by the same artist, of 'Minerva and the Muses,'—also an imitation of basso-relievo, in which the deception was said to be so great that it was hardly possible to believe that the figures were not swelling from the wall.

Those who were in the habit of visiting the exhibition, during the fifty-seven years in which it was held in Somerset House, speak of the cool, quiet dignity of the council-room as being quite delightful to any one who had spent some hours in the busy scene of the exhibition-rooms above. Here was the board of green cloth, the president's chair, the seats for the academicians, and around the chamber were hung the diploma-pictures[1], reminding the spectator of departed genius. This could, of course, only refer to a much later period, since at the time of the removal of the Academy to its new premises only five (Richard Yeo, Peter Toms, Francis Hayman, John Baker, and Francis Cotes) had died among the academicians, and five of the associates, viz. Ravenet, Chambers, Stevens, Dall, and Mortimer. The appointment of librarian, vacant by Hayman's death in 1776, had been conferred on Richard Wilson.

New members had taken the place of those thus removed. Since the election of Barry (by whose appointment the full number of forty members was completed in 1773), William Peters, John Singleton Copley, and John Bacon had attained the rank of R.A.; and in addition to the associates elected in 1770, there were now ten others, —Dall, Biaggio Rebecca, Tomkins, Elmer, Edwards, Green, Parry, Mortimer, Nixon, and Horace Hone.

These, with the original members, were sufficient to produce an attractive display for the first exhibition in

[1] The practice of requiring each Academician, on receiving his diploma, to present a specimen of his skill to the Royal Academy, was, unfortunately for the historical value of the collection, not commenced till 1770; and, therefore, the Academy does not possess any work by several of its earliest members.

the new rooms, which was opened on the 1st of May, 1780. There was an increase of the works contributed, the number being 489; the plan of arranging the names of the artists alphabetically, and numbering their works in rotation under their respective names, was abandoned; and the catalogue then presented the same miscellaneous inventory as it does at the present time. Sir J. Reynolds sent this year a portrait of Miss Beauclerc as Spencer's "Una," and the heads of Gibbon, the historian, Lady Beaumont, the son of the Duke of Gloucester, and his painting of 'Justice.' Gainsborough was there with portraits and landscapes; West, with several portraits of Royal personages, classical subjects, and a representation of the 'Battle of the Boyne,' and the 'Action at La Hogue;' D. Serres contributed other naval engagements; De Loutherbourg, some sombre landscapes; Wilson, some scenes of tranquil beauty; Sandby, some drawings of castles and Welsh views; Stothard, some of his graceful designs; and Cosway, Beechey, Hamilton, and others, portraits and miniatures of varied beauty; besides the general collection of pictures which divert the eye from more striking works.

The increased accommodation, and the desire of the public to see the new rooms of the Academy, caused a great rise in the receipts for admission, which this year amounted to £3069 1*s.*, an increase of £1700 over the preceding year. The expenses of the exhibition were £656 16*s.* 5¾*d.*, the gifts bestowed on needy artists and their families amounted to £197 2*s.*, and, *for the last time*, a contribution was made from the privy purse of £144 18*s.* 6½*d.* towards the general charges for the Academy. From this period it was independent of pecuniary aid, and has continued to increase its resources; but it would be ungracious to forget that during the first twelve years of its existence it relied, not only for patronage and encouragement, but partially for support, on the generosity of its Royal founder, who, during that

period, contributed from his privy purse upwards of £5000 towards its maintenance.

In this year (1780) the President painted a portrait of Sir William Chambers, the architect of Somerset House, and that likeness of himself which contains the bust of Michael Angelo, and presented them to the Academy. They are among his best works. On the occasion of the opening of the schools, on the 16th of October, he delivered a short address to the students (Discourse ix.), in which, before speaking of the advantages to society from cultivating intellectual pleasures, he thus refers to the altered position and prospects of the Academy:—

"The honour which the arts acquire by being permitted to take possession of this noble habitation, is one of the most considerable of the many instances we have received of his Majesty's protection, and the strongest proof of his desire to make the Academy respectable. Nothing has been left undone that might contribute to excite our pursuit or to reward our attainments. We have already the happiness of seeing the arts in a state to which they never before arrived in this nation. This building in which we are now assembled will remain to many future ages an illustrious specimen of the architect's abilities. It is our duty to endeavour that those who gaze with wonder at the structure may not be disappointed when they visit the apartments. It will be no small addition to the glory which this nation has already acquired, from having given birth to eminent men in every part of science, if it should be enabled to produce, in consequence of this institution, a school of English artists."

In his address at the distribution of prizes to the students, on the 10th of December, 1780, he took for his subject, "The objects, form, and character of works of sculpture," and pointed out the mistakes made by modern artists in their efforts to improve on ancient models.

Successive years of prosperity, extended usefulness, and increased popular favour followed on this happy beginning of the Academy's career at Somerset House. The exhibitions were increasingly attractive—a large number

of works were sent in, and the proceeds were more abundant year by year; the gifts and pensions dispensed were multiplied; and the means of instruction for students in each branch of art improved. But there were, nevertheless, trials attending this prosperity, for the Academy found itself exposed to virulent attacks from without, in the shape of pamphlets and satires. Thus, in 1781, a quarto pamphlet was anonymously issued, entitled "The Ear-wig: An old Woman's Remarks on the Exhibition of the Royal Academy;" and this was followed by "Lyric Odes to the Royal Academicians for 1782, by Peter Pindar, Esq., a distant relation of the Poet of Thebes, and Laureate to the Academy." The latter were the productions of Dr. John Wolcott, an unsuccessful physician, who early discovered the genius of the Cornish boy, the self-taught artist Opie, and afterwards engaged to share in the profits of his labours as a painter. The "Odes" took the town by surprise, and the justice of some of his remarks, the reckless daring of the personalities, and the novelty of the style of them, made these productions exceedingly popular. Wolcott was so much encouraged by their success, that he returned to the charge in 1783, 1785, and 1786. Although such malicious abuse, and such licentious personality as were contained in these "Odes," could not fail to be galling to the members of the Academy; the very fact of their publication and the popular interest in them, prove that the institution against which they were directed was looked upon as an important one, or they would sooner have lost their hold upon the public. When the topic appeared to be exhausted, their unprincipled author commenced a series of biting satires on the King and Pitt, and at a later period he received a pension from the latter to vituperate against the opponents of his ministry. Other squibs of the same sort continued to appear at intervals. Thus, in 1788, appeared "The Bee: or the Exhibition exhibited in a new light; or, a complete Catalogue raisonné for 1788;" and in 1797

"The Royal Academy; or, a Touchstone to the present Exhibition, by Anthony Touchstone."[1]

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[1] Although the greater part of Wolcott's poetry is far from suitable to ears polite, there are passages here and there in his "Lyric Odes to the Royal Academicians," which we may quote without impropriety, to show the tone in which the artists were dealt with by him. Here is the introduction to those for 1782:—

"Paint and the men of canvas fire my lays,
Who show their works for profit and for praise;
Whose pockets know most comfortable fillings—
Gaining two thousand pounds a year—by shillings."

He thus speaks of Reynolds and West:—

"Yet Reynolds, let me fairly say,
With pride I pour the lyric lay:
To most things by thy able hand expressed—
Compared, alas! to other men,
Thou art an eagle to a wren!
Now, Mrs. Muse, attend on Mr. West.
"West, I must own, thou dost inherit,
Some portion of the painting spirit,
But trust me—not extraordinary things—
Some merit thou must surely own,
By getting up so near the throne,
And gaining whispers from the best of kings."

Here are two landscape painters contrasted:—

"And Loutherbourg, when Heav'n so wills,
To make brass skies and golden hills,
With marble bullocks in glass pastures grazing,
Thy reputation too will rise,
And, people gazing with surprise,
Cry, 'Monsieur Loutherbourg is most amazing.'
"But honest Wilson, never mind;
Immortal praises thou shalt find,
And for a dinner have no cause to fear.
Thou start'st at my prophetic rhymes;
Don't be impatient for those times:
Wait till thou hast been dead a hundred year."

Ode VII. is in ridicule of Stubbs, the animal painter, and the next "abuseth Mr. and Mrs. Cosway," beginning:—

"Fie, Cosway: I'm ashamed to say,
Thou own'st the title of R.A."

Next follows a severe censure on copyists, of which the following is a specimen:—

"Sir Joshua's happy pencil hath produced
A host of copyists, much of the same feature;
By which the art hath greatly been abused—
I own Sir Joshua *great*—but Nature *greater*.
But what, alas! is ten times worse,
The progress of the art to curse,
The copyists have been copied too;
And that I'm sure will never do."

Five other Academicians are disposed of in the next Ode:—

"Serres and Zoffani I ween,
I better works than yours have seen. . . .
Believe me, Barret, thou hast truth and taste,
Yet sometimes thou art apt to be unchaste. . . .
"O Catton, our poor feelings spare,
Suppress thy trash another year:
Nor of thy folly make us say a hard thing.
And lo! those daubs amongst the *many*,
Painted by *Mr.* Edward Penny!
They *truly* are *not worth a half* a farthing."

In Ode XII. Mr. Peters is addressed, and also Angelica Kauffman:—

"Dear Peters, who like Luke the saint,
A man of Gospel art, and paint. . . .
Angelica my plaudit gains—
Her art so sweetly canvas stains."

And in the next the lady visitors to the Exhibition are satirised:—

"'Oh, the dear man,' cried one, 'look, here's a bonnet,
He shall paint *me*—I am determined on it—
Lord, cousin, see! how beautiful the gown!
What charming colours; here's fine lace; here's gauze!
What pretty sprigs the fellow draws!
Lord, cousin, he's the cleverest man in town.'"

In the second series, published in 1783, the same style of ridicule was pursued. In Ode II. West is specially held up to ridicule. Here are specimens:—

"West, if thy picture I am forced to blame,
I'll say most handsome things about the frame...
They'll make *good floorcloths*, *tailors' measures*,
For table coverings be treasures;
With butchers form for flies most charming flappers;
And Monday mornings at the tub,
When queens of suds their linen scrub,
Make for the blue-nosed nymphs delightful wrappers."

Here are some pretty lines to Gainsborough in Ode III., following some condemning his portraits, and his 'Boys setting Dogs to fight:'—

"O Gainsborough! Nature 'plaineth sore,
That thou hast kicked her out of door;
Who in her bounteous gifts hath been so free
To call such genius out for thee—
Lo! all thy efforts without her are vain;
Go, find her, kiss her, and be friends again."

And he thus speaks of Jackson's portrait of his protégé Opie:—

"Speak, Muse, who form'd that matchless head:
The Cornish boy in tin-mines bred;
Whose native genius, like his diamonds shone,
In secret, till chance gave him to the *sun*."

The remaining Odes of this series are more desultory, and less personal, except against Cosway. Here are some remarks on what we should *now* call the "pre-Raffaelite" style:—

"If at a distance you would paint a pig,
Make out each stiff gle bristle on his back;
Or, if your meaner subject be a wig,
Let not the coxon a distinctness lack:
Else all the lady critics will so stare,
And, angry, vow 'Tis not a bit like hair.'

As an instance of the difficulty early experienced in meeting the wishes of artists who sent their works for exhibition, when no space was available for their admission, and of the outcry then made against their exclusion, on the assumed ground of unfairness to the disappointed, we quote two letters from Dr. Johnson to Sir J. Reynolds and James Barry, soliciting them to use their influence in behalf of Mr. Lowe, whose picture of the 'Deluge' had been excluded from the exhibition of 1783. They are interesting, both as proceeding from his pen, and as showing the popularity which the Academy's exhibition had obtained among artists of that day :—

"*To Sir Joshua Reynolds.*

"SIR,—Mr. Lowe considers himself cut off from all credit and all hope by the rejection of his picture from the exhibition. Upon this work he has exhausted all his powers and suspended all his expectations; and certainly, to be refused an opportunity of taking the opinion of the public, is in itself a very great hardship. It is, to be condemned without a trial.

"If you could procure the revocation of this incapacitating edict, you would deliver an unhappy man from great affliction. The Council has sometimes reversed its own determinations;

"Claude's distances are too confused,
One floating scene—nothing made out—
For which he ought to be abused,
Whose works have been so cried about.

"Give me the pencil whose amazing style,
Makes a bird's beak appear at twenty mile;
And to my view eyes, legs, and claws will bring
With every feather of his tail and wing."

In the third series, dated 1785, the first Ode condemns the works exhibited in that year by West, Gainsborough, and Rigaud. The second refers to Barry's attacks on the President:—

"(When Barry dares the President to fly on,
'Tis like a mouse, that worked into a rage,
Daring most dreadful war to wage,
Nibbles the tail of the Nemæan lion)."

And the third, fourth, and seventh satirise Sir W. Chambers, the architect of Somerset House. In several others he reviews the Exhibition, and suggests the ways by which painters may win popularity, and thus laments in Ode XIII. the death of N. Hone, R.A.:—

"There 's one R.A. more dead! stiff is poor Hone!
His works be with him—under the same stone!"

In 1786 he published "The Farewell Odes," in which he humorously describes the joy of the artists on his resigning the laureateship of the Academy; describes the annual dinner; again attacks the productions of West; and before bidding the academicians farewell, compliments those whom he has not attacked in his rhymes:—

"Ye Royal Sirs, before I bid adieu,
Let me inform you—some do serve my praise;
But trust me, gentle Squires, ye are but few,
Whose names would not disgrace my lays."

and I hope that, by your interposition, this luckless picture may yet be admitted.

"I am, &c.

"SAM. JOHNSON."

"12th April, 1783."

"*To James Barry, Esq.*

"SIR,—Mr. Lowe's exclusion from the exhibition gives him more trouble than you and other gentlemen of the Council could imagine or intend. He considers disgrace and ruin as the inevitable consequence of your determination. He says that some pictures have been received after rejection; and if there be any such precedent, I earnestly entreat that you will use your interest in his favour. .

"Of this work I can say nothing. I pretend not to judge of painting; and this picture I never saw: but I consider it extremely hard to shut out any man from the possibility of success. And therefore I repeat my request, that you will propose the reconsideration of Mr. Lowe's case: and if there be any among the Council with whom my name can have any weight, be pleased to communicate to them the desire of,

"Sir,

"Your most humble servant,

"SAM. JOHNSON."

"12th April, 1783."

Such intercession, Boswell tells us, was too powerful to be resisted, and Mr. Lowe's performance was admitted at Somerset House; but it could only be exhibited in an empty room, where the unfavourable judgment of the public confirmed, unfortunately for the artist, the wisdom of the original decision of the Council for its rejection.

An internal trouble, greatly to be regretted, occurred in the following year, on a point in which the sensitiveness of the artist, then as now, is keenly awakened. Gainsborough sent a portrait to the exhibition of 1784, with a request that it should be hung "on the line," low down, nearly to the floor. The members who were regulating the hanging of the pictures were either unable, consistently with the bye-laws, or unwilling for reasons

which we cannot now learn, to comply with his request, and informed him of their decision. He was greatly offended, and never sent another picture to the exhibition during the few remaining years of his life.

The year 1789 was memorable in the annals of art, as being that in which Boydell's Shakspeare Gallery in Pall Mall was opened to the public. A few years previously the enterprising Alderman had given commissions to the best English artists of the time to paint a series of pictures in illustration of the works of our great Bard; and the 170 works thus produced were gathered together in Pall Mall for exhibition in a gallery built expressly for the purpose. Sir Joshua Reynolds, at the suggestion of Edmund Burke, proposed the health of Alderman Boydell at the Royal Academy dinner of 1789, as "the Commercial Mæcenas of England," and the Prince of Wales and the whole company joined heartily in the toast. The collection of pictures thus formed was afterwards (in 1805) disposed of by lottery, when this great patron of British art found that his means had been impoverished by the long career of earnest enterprise by which he had freed the artists of England from foreign rivalry on their own soil, and spent £350,000 in his efforts. The plates he published, as well as his own engravings, testify to the large amount of employment which he provided for the artists and engravers of his day.

It had been the practice of the artists to meet annually to dine together to celebrate the birthday of the Royal Founder of the Academy, on the 4th of June. In 1789, it was celebrated with additional thankfulness and loyalty, for it was in March of that year that the *Te Deum* had been sung at St. Paul's, after the King's recovery from the attack with which he was visited in the preceding year. The dinner was held at the Crown and Anchor Tavern, in the Strand. The company numbered about four hundred guests, who were disposed round four tables—one for the Royal Academicians, the others for the rest of the guests. A similar

gathering of artists was made on the Queen's birthday, and at that time the expense of both, amounting to £112, was paid for by the Academy; but after 1809, those who attended them were required to pay for their tickets.

Another controversy, still more painful, and more formidable to the Academy in its threatened results than the one previously referred to, arose out of the division of opinion as to the election of Bonomi, the Italian architect, for whom the President, at the persuasion of the Earl of Aylesford, sought to obtain the appointment of Professor of Perspective, which had remained vacant[1] after the death of Samuel Wale, in 1786. But before he could be eligible for the office it was necessary that he should be elected a Royal Academician. In 1789, a vacancy among the associates occurred, and Bonomi offered himself as a candidate for it. The number of votes was equal for him and Gilpin, an artist of some reputation — but Reynolds gave his casting vote for Bonomi, who was accordingly elected. In the following year a vacancy among the academicians occurred, when Fuseli, an associate two years before, and already eminent in his profession, entered his name as a candidate, and personally solicited the President's vote in his favour. He was courteously told that on another vacancy he should have his support, but that on that occasion he thought it "not only expedient, but highly necessary for the good of the Academy that Mr. Bonomi should be elected." Doubtless, the President felt what he said, and convinced his own mind of his reasons for thus determining; but his opinion was not shared by a majority of his brethren in the Academy; and when, on the evening of election, some drawings by Bonomi were exhibited for their inspection, by which a rule was transgressed, and no similar oppor-

[1] Speaking of the chairs of the professors, in his last discourse, Reynolds observed: "I look upon it to be of importance that none of them should be ever left unfilled. A neglect to provide for qualified persons, is to produce a neglect of qualifications."

tunity was given to Fuseli—the impression gained ground that the President was unduly exerting himself in favour of one whose merits were not equal to his competitor; and this feeling was unmistakeably manifested by the election of Fuseli by a majority of two to one over Bonomi, for whom nine votes were given, and twenty-one for Fuseli.

When the result was known, the President quitted the chair, and it was evident, that for once in his lifetime he was deeply offended, and lost that calm self-possession for which he was celebrated. Thirteen days afterwards he wrote a letter (dated Leicester Fields, 22nd Feb. 1790) to the Secretary of the Royal Academy, in these words:—"Sir,—I beg you will inform the Council, which I understand meet this evening, with my fixed resolution of resigning the presidency of the Royal Academy, and consequently my seat as an Academician. As I can no longer be of any service to the Academy as President, it would be still less in my power in a subordinate situation. I therefore now take my final leave of the Academy, with my sincere good wishes for its prosperity, and with all due respect for its members:" adding, "Sir W. Chambers has two letters of mine, either or both of which he has a full liberty to communicate to the Council," if they wished any further explanation of his motives for the course he had taken.

That such a trifling circumstance should have estranged one so eminent in his art, and so revered by his brethren, would indeed have been a disaster to the rising Academy, and it is greatly to the credit of the Council that they immediately took measures for bringing about a reconciliation between them and the President. Before the above letter reached the Council, Reynolds had made known his intention of severing his connexion with the Academy to Sir William Chambers, who informed the King of what had occurred, and received directions to express his Majesty's regret at the decision, and the pleasure it would afford him if Sir Joshua would resume the

presidential chair. Even the Royal favour did not dispose him to alter his decision — but when at length a deputation, consisting of his oldest friends in the Academy, viz.: Benjamin West, Thomas Sandby, Copley, Bacon, Catton, Cosway, Farington, and the Secretary, waited upon him at his house, to beg that he would reconsider his determination, their persuasive and kindly friendship prevailed, and the same evening he resumed his place among them.[1]

It was well that the misunderstanding was thus satisfactorily terminated, for the President's career was well-nigh at its close; and it was on the 10th of December of the same year, 1790, that he delivered his last discourse to the students from the presidential chair.[2] Since the address on their first assembly at Somerset House, he had spoken to them, in 1782, of the genius of the artist: again in 1784, concerning the method of regulating their studies: two years afterwards, as to the place which imitation should occupy in regard to art: in 1788, his discourse was on the excellences and defects of Gainsborough, then recently deceased, "one of the greatest ornaments of our Academy" — and, in his last discourse, he thus generously referred to the recent controversy:—

"Among men united in the same body, and engaged in the same pursuits, along with permanent friendship, occasional differences will arise. In these disputes men are naturally too favourable to themselves, and think, perhaps, too hardly of their

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[1] Peter Pindar reminded the academicians of this controversy in his odes "On the Rights of Kings:"—

"You quarrelled with Sir Joshua some time since,
Of painters easily allowed the prince—
The emperor, let me say, without a flattery:
Yet, wantonly, against this emperor, lo!
An overflowing tub of bile to show,
You foolish planted an infernal battery

"Ah! could you wish your President to change?
Ah! could you, Pagans, after false gods range?
Swop solid Reynolds for that shadow West?
In love affairs variety 's no sin—
Travellers may change at any time their inn—
Here, 'tis paint-blasphemy I do protest."

[2] A circumstance attended the delivery of this discourse which threatened a serious disaster. Just as the President was about to commence, a beam in the floor gave way with a loud crash. The room was crowded; for, besides the members and students, there were a number of visitors of rank and eminence present. The audience rushed to the door, or to the sides of the room, and great confusion and alarm prevailed. Sir Joshua, however, sat silent and unmoved in his chair, and as the floor only sank a little, it was soon supported, and the company resumed their seats, and he commenced his discourse with perfect composure.

antagonists. But composed and constituted as we are, these little contentions will be lost to others, and they ought certainly to be lost amongst ourselves, in mutual esteem for talents and acquirements. Every controversy ought to be, and I am persuaded will be, sunk in our zeal for the perfection of our common art. In parting with the Academy, I shall remember with pride, affection and gratitude, the support with which I have almost uniformly been honoured from the commencement of our intercourse. I shall leave you, gentlemen, with unaffected cordial wishes for your future concord, and with a well-founded hope that in that concord the auspicious and not obscure origin of our Academy may be forgotten in the splendour of your succeeding prospects."

Reviewing the Academy as a school of art, the President thus spoke of his own labours, and the design of his discourses:—

"We may safely congratulate ourselves on our good fortune in having hitherto seen the chairs of our professors filled with men of distinguished abilities, and who have so well acquitted themselves of their duty in their several departments. . . . In this honourable rank of professors I have not presumed to class myself: though in the discourses which I have had the honour of delivering from this place, while in one respect I may be considered as a volunteer, in another view it seems as if I was involuntarily pressed into this service. If prizes were to be given, it appeared not only proper, but almost indispensably necessary, that something should be said by the President on the delivery of those prizes; and the President, for his own credit, would wish to say something more than mere words of compliment,— which, by being frequently repeated, would soon become flat and uninteresting, and, by being uttered to many, would at last become a distinction to none. I thought, therefore, if I were to preface this compliment with some instructive observations on the Art, when we crowned merit in the artist whom we rewarded, I might do something to animate and guide them in their future attempts."

A presentiment that the close of his career was at hand, led him to add, "My age, and my infirmities still more than my age, make it probable that this will be the

last time I shall have the honour of addressing you from this place;" and, finally recommending the study of the works of his favourite master, he concluded by saying:—

"I reflect, not without vanity, that these discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words which I should pronounce in this Academy, and from this place, might be the name of MICHAEL ANGELO."[1]

When he had concluded his discourse, Burke, who was among the crowd of illustrious persons assembled to hear him, stepped forward, as Reynolds descended the reading-desk, and taking his hand, said:—

"The Angel ended; and in Adam's ear
So charming left his voice, that he a while
Thought him still speaking, still stood fixt to hear."

The President's last wish was, unhappily for the cause of art, literally fulfilled, for his voice was never again heard in the Academy, after pronouncing the name of his great predecessor in art. In the following year a malady long existing in his frame, manifested most painful symptoms, and he again solicited to be allowed to resign his position in the Academy, but was urged to retain it

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[1] When these discourses were published, Dr. Johnson expressed his great satisfaction at their appearance, and since his time until the present day, they have retained their popularity. They are constantly presented as prizes to students in art at the Royal Academy and elsewhere. When Reynolds sent a copy of them, with his picture of 'Hercules,' which he painted for the Empress Catherine of Russia, she wrote to her ambassador in London, saying: "I have read, and I may say, with the greatest avidity, those discourses pronounced at the Royal Academy of London by Sir Joshua Reynolds, which that illustrious artist sent to me with his large picture. In both productions one may trace a most elevated genius. I recommend you to give my thanks to Sir Joshua, and to remit him the box I send as a testimony of the great satisfaction the perusal of his discourses has given me, and which I look upon as perhaps the best work that ever was written on the subject." The box was a gold one, with a basso-relievo of her Imperial Majesty in the lid set with diamonds, enclosing a note written with her own hands, as follows:— "Pour la Chevalier Reynolds, en témoignage du contentement que j'ai ressenti à la lecture de ses excellens discours sur la peinture."

for the sake of his brother artists, a deputy being appointed to perform his duties. This was only for a short time, however, for his death took place on the 23rd of February, 1792. All possible honour was paid to his memory. His body laid in state in the great room of the Academy at Somerset House, and was followed to its final resting-place in St. Paul's Cathedral, not only by all the members of the Academy, but by many noblemen and gentlemen who desired thus to testify their respect for his genius. Among them, a conspicuous figure was that of his most valued and beloved friend, Edmund Burke, on whose countenance was depicted the deep grief he felt on the occasion. Such a scene was calculated to make a striking impression on the students who formed part of the procession, and Sir M. A. Shee (who attended in that capacity) afterwards spoke of it as a stimulus to young artists, to see such a tribute paid to departed genius, and to witness the high social position by which its efforts had been rewarded in the case of the deceased President.

That Sir Joshua Reynolds did much, by his personal character and disposition, no less than by his ability as an artist and a teacher of its principles, to advance the dignity of the institution over which he presided, cannot be doubted; and the English School owes, if not its foundation, at least its primary development to his eminent skill and the irresistible charm of everything that proceeded from his hand. It is true, indeed, that he never attained to eminence as a historical painter, or as an imitator of the grand style of the ancient masters; but by following portraiture chiefly, he not only met the existing demand for art, but applied it to those objects which would most surely tend to its future improvement and extension. Portraits were from the first the most abundant class of pictures in the exhibitions, and will always be so, because of the personal interest which the owners of such pictures possess in representations of that nature. Had Sir Joshua Reynolds not opened the way to make

such subjects really works of art, they would have been still abundant, but the taste for what is really beautiful in art would not have been improved as it has been by the wide dissemination of well-painted portraits. Dr. Johnson truthfully expressed the value of such works when he said:

"I should grieve to see Reynolds transfer to heroes and goddesses—to empty splendour and to airy fiction—that art which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead. . . . This use of the art is a natural and reasonable consequence of affection; and though, like all human actions, it is often complicated with pride, yet even such pride is more laudable than that by which palaces are covered with pictures that, however excellent, neither imply the owner's virtue nor excite it."

Walpole went further, and said that—

"Portraiture is the only true historical painting. Its uses are manifest,—it administers to the affections; it preserves to the world the features of those who, for their services, have deserved the gratitude of mankind, and of those who have been in any way remarkable for their own actions, or through their position in society; and in a simply historical point of view, it illustrates the costumes and habits of past ages."

Death had serried the ranks of the Royal Academicians of more than half their original number at the period of its history at which we have now arrived. Besides the five already named as having died before the removal to new Somerset House, thirteen others of the original members had preceded the President to the grave. Richard Wilson died in 1782; G. M. Moser, the Keeper, in 1783; Barret and Nathaniel Hone in the following year; Cipriani in 1785; John Gwynn the architect, and Samuel Wale, the Professor of Perspective and Librarian, in the next year; Mason Chamberlin in 1787; Gainsborough the next year; J. Meyer and Zuccarelli in 1789; Carlini, the Keeper, in 1790; and E. Penny, the

Professor of Painting, in 1791. To these must be added the names of the associates, P. C. Canot and Thomas Chambers, engravers, and William Pars and William Parry, the painters, who died within the same period.

Between the year 1780 and that in which Reynolds died, sixteen new Royal Academicians were elected, of whom an account will be given in the next chapter; and we shall notice in the following one the associate-engravers elected during his presidentship, and also such of the new associates as were not subsequently elected Royal Academicians.

Several changes had also taken place among the officers of the Academy. F. M. Newton resigned the office of Secretary in 1788, and was succeeded by John Richards. The office of Librarian had been successively filled by Hayman, Wilson, Wale, and Wilton; and that of Keeper by Moser, Carlini, and Wilton. Among the Professors, E. Penny had been succeeded by James Barry as Professor of Painting; Samuel Wale by Edward Edwards, as Professor of Perspective; and Dr. William Hunter, the Professor of Anatomy, had been succeeded by John Sheldon in 1783. Among the Honorary Members, the Rev. Wm. Peters, formerly an Academician, had been Honorary Chaplain from 1784 to 1788, and was succeeded by the Bishop of Killaloe. Oliver Goldsmith, the first Professor of Ancient History, had been replaced successively by the Rev. Dr. Francklin and Edward Gibbon. On Dr. Johnson's death in 1787[1], his friend Bennet

[1] A proposal was made that the Royal Academy should contribute £100 towards the monument erected to the memory of Dr. Johnson in St. Paul's; but in November, 1791, Sir W. Chambers (the treasurer), and other members of the Academy, objected to the grant of any of its limited funds to the purpose of a memorial of such general importance, while no mark of honour was paid to the memory of great artists recently deceased, especially as the funds were ordered, by the Royal mandate, to be only applied to the purposes specified in the Instrument of Institution. The proposal was carried, but the money was not paid, for when the intended subscription was submitted to the king for approval, it was not confirmed by his Majesty.

Langton filled the office of Professor of Ancient Literature; and James Boswell had succeeded Baretti as Secretary for Foreign Correspondence; while Richard Dalton filled the office of Antiquary from 1770 to 1784, after which it remained vacant for several years.

One travelling student, Charles Grignion, the painter, was sent abroad in 1781; in 1785, John Deare, and Charles Rossi, the sculptors, were selected for the same privilege; and in 1790, an architect, George Hadfield, was chosen from the gold medal students. In the last-named year the Royal Academy increased the allowance of £60 a year granted for three years to travelling students to £100 a year.

In the exhibitions of the Royal Academy after the removal to Somerset House, a large and continued increase in the number of contributions took place. These, which were 489 in 1780, rose gradually till they numbered 780 in 1792, the year in which Reynolds died. The year of its removal to Somerset House, was the beginning of the financial independence of the Academy, its receipts being more than sufficient to meet its expenses, irrespective of the Royal aid, which was discontinued in consequence after 1780. The receipts, which were £2178 12*s.* in 1781, rose to £2954 in 1792, and the annual expenditure left a large balance in favour of the Academy. Of the style and appearance of these interesting displays of the abilities of the artists of the period, we may readily form some notion[1], when it is remembered that the prominent places in the exhibitions would be occupied with pictures by Reynolds, Lawrence, West, and Opie, with the graceful designs of Bartolozzi, the bold conceptions of Fuseli, the pleasing pictures of Hamilton, Hodges, Humphreys, Smirke, Stothard, Tresham, and Wheatley,

[1] Two prints published at the period will also assist in forming an idea of the general appearance of the exhibition in those days. They were views of the exhibition of 1787, and the Royal family visiting the exhibition of 1788 by Ramberg, engraved by P. A. Martini.

the landscapes of De Loutherbourg, Serres, Paul Sandby, and others, and the sculptured works of Banks, Nollekens, and Northcote. Others, younger in years and reputation, were rising into notice; and as the fathers of the Academy were one by one removed, a new generation of artists was preparing to take their place, and to maintain the reputation of the newly founded English School of Art.

CHAPTER VI.

ROYAL ACADEMICIANS ELECTED DURING THE PRESIDENCY OF SIR J. REYNOLDS.

Painters: ZOFFANY, HOARE, COSWAY, BARRY, PETERS, COPLEY, DE LOUTHERBOURG, GARVEY, RIGAUD, FARINGTON, OPIE, NORTHCOTE, HODGES, RUSSELL, HAMILTON, FUSELI, WEBBER, WHEATLEY, AND HUMPHREYS.

Sculptors: BURCH, NOLLEKENS, BACON, and BANKS.

Architects: J. WYATT, AND J. YENN.

TWENTY-FIVE new members were added to the number of Royal Academicians during the period of Sir Joshua Reynolds's presidentship. Two of these (viz. John Zoffany and William Hoare, painters), were appointed in 1769, on the nomination of King George III., in the same manner as the original thirty-four members; all subsequent appointments were made by the ballot of the members. Three were so elected in 1771-2, viz. Richard Cosway, painter, Edward Burch and Joseph Nollekens (sculptors), from among the newly-created associates; and in 1773, James Barry, the painter, was elected, thus completing the full number of Royal Academicians, which has ever since been kept complete. The subsequent elections were made in the order of time as follows: —in 1777, William Peters (painter); in 1778, John Bacon (sculptor); in 1779, J. S. Copley (painter); in 1781, P. J. de Loutherbourg (painter); in 1783, Edward Garvey (painter); in 1784, J. F. Rigaud (painter); in 1785, Thomas Banks (sculptor); James Wyatt (architect), and Joseph Farington (painter); in 1787, John Opie, James Northcote, and William Hodges (painters); in 1788, John Russell (painter); in 1789,

William Hamilton (painter); in 1790, Henry Fuseli (painter); and in 1791, John Yenn (architect), J. Webber, F. Wheatley, and O. Humphreys (painters).

Of these new Royal Academicians, nineteen were painters, four sculptors, and two architects. We proceed first to notice the painters, in the order of their appointment to full academic honours.

JOHANN ZOFFANIJ, or Zoffany, R.A., was by descent a Bohemian, but his father, who was an architect, had settled in Germany when he was born. According to Fiorillo, John was born at Frankfort-on-the-Maine, in 1735, but Zani says he was born two years previously at Regensburg in Bavaria. He was early sent by his father to Italy, where he studied for several years. After his return to Germany, he practised both as a historical and portrait painter at Coblentz, and a few years before the foundation of the Royal Academy he came to reside in London, at first in the north-east wing of Covent Garden Piazza, and afterwards at No. 9 Denmark Street. For some time he met with so little encouragement that he was reduced to great distress; and but for the patronage of Sir Joshua Reynolds and David Garrick, would have found it impossible to obtain the reputation he subsequently acquired, first by a portrait of the Earl of Barrymore, and afterwards by those of celebrated dramatic performers in their favourite characters, which were designed and painted with surprising truth of expression. He painted Garrick as 'Sir John Bute,' and as 'Abel Druggers' in the "Alchymist," and in the "Farmer's Return:" also portraits of Foote, as Sturgeon in the "Mayor of Garret," and Weston and Foote in "Dr. Last." All of these became very popular by the engravings made from them by Dixon, Finlayson, and Haid. In 1771 he painted a large picture containing ten portraits of the Royal family, which was engraved by Earlom; and three years afterwards a picture containing thirty-six portraits of the

Academicians assembled in the life school, which was also engraved.

Having expressed a desire to revisit Italy, the King was pleased to interest himself so far on the occasion as to give him a recommendation to the Grand Duke of Tuscany. While he was at Florence he painted a picture of the interior of the gallery there, which was purchased by George III. In 1781 he went to India, and lived for some years at Lucknow, where he acquired a competent fortune by the exercise of his art. Three of his best pictures, engraved by Earlom, were painted there—one of these, 'the Embassy of Hyderbeck to Calcutta,' contained a hundred figures, besides elephants and horses; another was, 'an Indian Tiger Hunt;' and the third, 'a Cock Fight,' at which there are many spectators. He returned to London about 1796; but although he continued to paint after his return from India, it was evident that his powers as well as his health were weakened; for his latest productions lack the spirit and vigour of his earlier works. He died at Kew, on the 16th December, 1810.

WILLIAM HOARE, R.A., the last artist nominated by the King to the rank of Royal Academician, was a historical and portrait painter, born at Eye, in Suffolk, in 1706. His education was commenced under Grisoni, an Italian painter residing in London. He subsequently went to Rome, where he studied for nine years under Francisco Fernandi, called D'Imperiali, and was a fellow-pupil of Pompeo Battoni. He came back to England, bringing with him many copies and studies of the works of the great masters, and established himself at Bath, where he acquired a great reputation as a portrait painter in oils and crayons. His taste was rather to follow historical painting; but he found little encouragement in that branch of art. There is, however, an altar-piece by him in St. Michael's Church, at Bath, of 'Christ bearing the

Cross,' and another in the Octagon Chapel, of the 'Lame Man healed at the Pool of Bethesda.' He was a constant contributor to the exhibition of the Royal Academy. His son, Prince Hoare, both a painter and an art-critic, was for many years the Foreign Corresponding Secretary of the Academy, and the author of "An Inquiry into the requisite Cultivation and present State of the Arts of Design in England," "Academic Annals," and many dramatic pieces. William Hoare died at Bath in 1792.

RICHARD COSWAY, R.A., was born in 1741, at Tiverton, in Devonshire (the native county of Reynolds), where his family had long been settled, and where his father held the appointment of Master of the Public School. His uncle, the mayor of Tiverton, placed him with Hudson, under whom Reynolds also studied; and he subsequently attended Shipley's drawing school in the Strand, where he made rapid progress, and soon displayed the genius for which, especially as a miniature painter, he afterwards became celebrated. At the age of fourteen he gained the Society of Arts' premium of five pounds; and in the course of the next ten years he had obtained four more premiums from the same society. Subsequently, in the Duke of Richmond's sculpture gallery, he acquired great skill in copying the fine flowing outline of the Grecian statue, and won the praises of Bartolozzi and Cipriani, and soon took a high position among the artists of the day.

He was a student of the Royal Academy in 1769, an associate in 1770, and a Royal Academician in 1771, and painted several fancy pictures, pertaining more to poetry than to portraiture, for its exhibitions. Among these were 'Rinaldo and Armida,' 'Cupid,' 'St. John,' 'Venus and Cupid,' 'Madonna and Child,' and 'Psyche,' all of which in reality were portraits of some of his titled patrons, good likenesses, and successful works. He sometimes painted in oil, and in this style showed his predilection

for the manner of Correggio; but his chief excellence was in miniature painting, both in oil and water colour, for which he had an exquisite taste, and bade defiance to any attempts at rivalry. Sir Joshua Reynolds spoke highly of his talents, and recommended him very warmly to his own sitters. The patronage of the Prince of Wales, for whom he painted a miniature of Mrs. Fitzherbert, which gave great satisfaction, alone proved of great value to him, and supplied him with continual employment either at Carlton House, or in the gay world of which the Prince was then the leader. People of the highest rank eulogised and courted Cosway, and he quickly became, without a question, the fashionable miniature painter of his day. All his portraits are characterised by exquisite grace, neatness and finish, and were drawn with great freedom and skill. But as in the engravings of Bartolozzi, the artist had a preconceived ideal of beauty in his own mind, influenced by which the resemblance to the original was frequently lost; so in the desire to produce a pleasing picture, Cosway sometimes sacrificed the value of the portrait as a likeness. To this failing, may probably be attributed the circumstance that Cosway is said to have painted more lovers' presentation pictures than any ten artists of his time. He excelled most of all in the small whole-length figures he drew of certain ladies of fashion, celebrated for their beauty. The figures were drawn in a loose, unconstrained style, purely his own, with the blacklead pencil; the faces were painted in miniature, and frequently highly finished. They are captivating specimens of his peculiar style, and many of them, as well as of his other works, were engraved by Bartolozzi, V. Green, and others. When painting miniatures, it was Cosway's custom to have a small panel with an oval opening cut in the centre, of the exact size of the frame to enclose the picture, fixed to a stand which was placed at his elbow: moving this occasionally at a chosen distance, he looked through the

aperture at his sitter, and compared it with his picture as he proceeded. By this means, he said that he acquired the habit of comparing nature with his work, and that his mind became so abstracted in the study as not to distinguish a difference between the original and his imitation of it.

Shortly after his election as a Royal Academician, he married Maria Hadfield, who, though of English parentage, was a native of Leghorn, where her father kept an hotel much frequented by English travellers. After her marriage, she also became known as an exhibitor at the Royal Academy, and painted many portraits and other works of a poetic and imaginative nature; but her husband would never allow her to paint portraits professionally. When he found himself high in Court favour, at the suggestion of his wife, he removed from Berkeley Street to Pall Mall (in the middle portion of the large house built for the Duke of Schomberg, recently incorporated with the War Office), where for some years, and afterwards at a splendid mansion in Stratford Place, Oxford Street, the musical parties given by Mrs. Cosway (and at which she was the principal performer), were among the chief attractions of the fashionable world. The carriages of the Prince of Wales and other persons of distinction were constantly to be seen at Cosway's house, which became the morning lounge of the aristocracy. Nor was it without its artistic attractions—for besides being superbly furnished in the olden style, it contained a vast collection of pictures by the ancient masters, old armour, and various curiosities: and the studio of Cosway was a museum full of rich specimens of all that is choice in the pursuits of *vertu*.

Late in life (and he lived to a great age) he considered it a favour to paint a miniature; and it can scarcely be wondered at that he fell into the folly of vanity, when we think of his remarkable success in life, and the popularity he had attained. Yet the satires suggested by envy, and his own restless sensitive spirit, hindered

him from being really happy. Added to this, he passed several of his last years in pain both of body and mind. A paralytic stroke disabled his right hand, and thus cut off from him the power of drawing, and his only consolation was in the tender solicitude of his wife. It was painful to his friends and admirers, with whom his well-stored mind and natural turn for humour led him to be regarded as a most pleasant companion, to behold also a weakness of intellect, which led him to indulge in many extravagant fancies and delusions in his latter days. Shortly before his death, he dispersed his collection of pictures and curiosities, and removed from Stratford Place to Edgware Road, where he died on the 4th July, 1821, in his 80th year. He was buried at the New Church of St. Marylebone, where a tablet is erected to his memory. His widow retired to Lodi, where she had formerly spent some years, and established a ladies' college. She died there, widely respected, several years afterwards.

JAMES BARRY'S name must still find a place among the members of the Royal Academy, notwithstanding the painful circumstances which led to his expulsion from their Society. He was born on the 11th of October, 1741, at Cork, where his father, John Barry (a descendant of the same family as the Earls of Barrymore), was a coasting trader, for which profession he also was intended; but after making two or three voyages with disgust, and having exhibited considerable talent in drawing, he was permitted to follow his inclinations, and to obtain such education in art as the schools of Cork afforded. He afterwards received instruction in the school at Dublin, kept by Mr. West—a teacher who had studied under Vanloo and Boucher, and who was reckoned a very able draughtsman of the human figure. As early as the age of seventeen Barry attempted painting in oil, and before he was twenty-two he painted a historical picture which first brought him into notice as an artist. This was a

representation of St. Patrick on the shore of Cashel, who in baptizing the sovereign of the district had planted the sharp end of his crozier through the foot of the monarch, unperceived by himself, and unresented by his convert. This work, exhibited at the Society of Arts in Dublin, led to his introduction to Edmund Burke, who discerned in it such evidence of genius as induced him shortly afterwards to take the artist with him to England, where he gave him all the advantages of his patronage. Here he was introduced to Barret, his countryman, who was then acquiring fame and honours as a landscape painter in London.

In 1766, under the protection and with the assistance of Burke, Barry went to Italy, first stopping at Paris to examine the productions of Le Sœur, Poussin and Raffaelle, in the Luxembourg. Shortly after his arrival in Rome, Barry's irritable temper, which afterwards proved of so much annoyance to himself and others, involved him in a series of disputes with the artists and virtuosi in that city, which being reported to Burke, called forth a letter of admonition from his patron. In Rome he adopted a singular mode of study: he drew from the antique by means of a patent delineator, not aiming to make academic drawings, but a sort of diagram, in which a scale of proportion was observed, to which he might at all times refer as a guide and authority. In the latter part of the year 1770 he returned to London, visiting Florence, Turin, Bologna, &c. On his way to the latter city he was made a member of the Clementine Academy there.

In 1771 he exhibited his first picture at the Royal Academy, which he began shortly after his arrival at Rome, the subject being 'Adam and Eve;' and the next year he produced his much-admired whole-length picture of 'Venus rising from the Sea.' He became an Associate in 1772 and R.A. in 1773. The works by which he attained these honours were followed by

another, 'Jupiter and Juno,' his first attempt at the grand style of art. About this time 'The Death of General Wolfe,' was a popular subject with the artists of the day, and had been represented by West, Penny, Romney, Mortimer, and others. In 1776 Barry also chose the same subject, but his picture was generally condemned, for (probably to display his knowledge of the human form) he represented all the figures nude; and, angry at not being flattered for his skill, he never afterwards exhibited at the Academy. Up to this time he lived in Suffolk Street, Haymarket.

We have already mentioned the part taken by Barry in the offer made by the Royal Academy, to paint gratuitously a series of pictures for St. Paul's; and also the subsequent rejection by the members of the Academy of the proposal of the Society of Arts, that their new room should be decorated with paintings by them. Barry was greatly mortified at this, for he was eager to exhibit his talents, and to refute publicly the unjust opinions of English artists, which he found to prevail on the Continent. Winckelmann and Du Bos had asserted that the English were incapable of excellence in any of the higher walks of art; and Barry attaching more importance than was due to such sweeping conclusions, undertook formally to refute them.

With this object he published in 1775 "An Inquiry into the real and imaginary Obstructions to the Acquisition of the Arts in England," and offered the Society of Arts to paint a series of pictures for their great room, on the condition that the Society provided him with canvas, colours, and models proper to carry it into execution. His offer was accepted, and his grand work now enriches the Society's room in the Adelphi. The series consists of six pictures, namely, 'Orpheus reciting his verses to the wild inhabitants of Thrace,' 'A Grecian Harvest Home,' 'The Victors at Olympia,' 'The triumph of the Thames,' 'The Society distributing their

Prizes,' and 'Final Retribution.' These pictures, designed to illustrate the position that the happiness of mankind is promoted in proportion to the cultivation of knowledge, appear somewhat dissimilar and heterogeneous, yet each is brought to bear on the general subject with wonderful force and unity, and in regarding them we are impressed with the conviction that such a work could neither have been conceived nor executed except by a mind of the highest order. Some inaccuracies of drawing and defects of colour are to be met with in Barry's work, but on the whole it is not only a splendid example of pictorial skill, but embodies whatever impressions have been transmitted to us by poetry or history of the events represented. In accomplishing this task Barry fulfilled the great aim of his life—to attain the reputation of a great historical painter. But it was purchased by no slight sacrifice, through seven years of hardship and privation, and met with no proportionate reward at its close. An extraordinary meeting of the Society of Arts was held to view the pictures, at which a vote of thanks to the painter was passed, and permission given for their public exhibition for his benefit. He obtained £500 as the result, and £200 was added to it by the Society—these sums comprise nearly the whole produce of his professional career. During the exhibition of the pictures in 1783 he issued a pamphlet descriptive of the series, and also proposals for engraving and publishing by subscription a set of prints from the pictures; and with his usual independent spirit, he undertook and completed the task himself without any assistance, even to the writing and printing on copper, and finished the plates about the year 1793.

In 1782, when Mr. Penny resigned the chair of Professor of Painting at the Royal Academy, he was appointed to that office. The length of time he took in preparing his lectures (the first not being given till 1784) called forth a remonstrance from the President, to which

Barry with clenched fist and rude gesture replied, "If I had only in composing my lectures to produce such poor mistaken stuff as *your* discourses, I should have my work done, and ready to read." The conscious dignity and tranquil temper of Reynolds alike restrained him from making any reply; but the conduct of Barry on this occasion, with other causes,—such as his perpetual altercations with the members, a naturally fierce, turbulent, and irritable disposition, intemperance in his language (particularly in his lectures, which abounded in ridicule of the works of his contemporaries), and a coarse attack upon the President and members of the Royal Academy — led to his removal from the office of Professor of Painting, and finally to his expulsion from the Academy in 1799. These proceedings will be detailed in a subsequent chapter. It is here only to be observed, that an apology, though certainly not a justification of the conduct of Barry, may be found in the bitterness of feeling which disappointment through years of labour had generated, and in the exasperation of his naturally excitable temperament, produced by the little sympathy or notice which he met with from the public. The immediate act which led to his dismissal from the Academy, was the publication in 1797 of his famous "Letter to the Dilletanti Society, respecting the obtention of certain matters essentially necessary for the improvement of taste, and for accomplishing the original views of the Royal Academy of Great Britain." He subsequently issued a second edition, with an appendix relative to his differences with the Academicians.

His series of lectures contain much originality of thought, and sterling subject matter, and he brought both his great knowledge and experience to illustrate them — but they display a strong partiality for the outward form of art, and for technical execution rather than for its sentiment. His last literary work was an address to the King, published in the "Morning Herald," 3rd Decem-

ber, 1799. He had previously revised a new edition of Pilkington's "Dictionary of Painters." In addition to the pictures already mentioned, may be named among the other works of Barry, 'Job reproved by his Friends,' engraved by himself, and dedicated to Mr. Burke; 'George III. delivering the Patent to the Judges, of their office for life;' and 'The Queen and Princesses patronising Education at Windsor,' intended as additions to the series of pictures in the Adelphi. These, and 'The Conversion of Polemon,' 'Philoctetes in the Island of Lemnos,' and several sacred subjects, are among his principal works.

Latterly he lived at No. 36 Castle Street, Oxford Street, and here when Burke visited him, he was found dressing his dinner, of which his eminent friend partook, after being requested by Barry to go to an adjoining public-house to fetch the beer.

In 1805 some friends of Barry (particularly the generous Earl of Buchan) procured a subscription in the Society of Arts to purchase an annuity for his life, which amounted to about £1000, but unfortunately he did not live even to receive the first payment of it. He was taken ill at a tavern where he usually dined, and was removed to the house of Mr. Bonomi, the architect, No. 76 Titchfield Street, Oxford Street, where he sunk under an attack of pleuritic fever, which his obstinate rejection of medical aid in the first instance rendered fatal. He died on the 21st February, 1806, and his remains after lying in state in the great room of the Society of Arts, which he had adorned by his skill, were interred in a vault in the crypt of St. Paul's Cathedral, near the last resting-place of Sir Christopher Wren, and Sir Joshua Reynolds.

WILLIAM PETERS, R.A., was born in Dublin, where his father held an appointment in the custom-house. He acquired the first rudiments of drawing from Mr. West,

the master of the National Academy of Design in that city, and after a short time was sent by some patrons (who saw signs of art-genius developing themselves) to Italy, where he copied a celebrated picture at Parma by San Gierolomo (his copy of which afterwards became the altar-piece of the church of Saffron Walden in Essex), and also Rubens's 'Four Philosophers' in the Petti Palace at Florence. These works obtained for him the patronage of the Duke of Rutland, who, in 1782 sent him to Paris to copy a picture by Le Brun in the Carmelite Church. He also painted for Boydell's Shakspeare Gallery, scenes from 'The Merry Wives of Windsor' and 'Much Ado about Nothing;' besides portraits and fancy subjects for other patrons. In his style of painting he greatly resembled the impasto of Sir J. Reynolds. There are engravings from his works in the Boydell Shakspeare, in Macklin's Gallery, and others by Bartolozzi, and J. R. Smith. He painted both historical pictures and portraits with success. A full-length portrait by him of 'George IV. when Prince of Wales,' is now in Freemasons' Hall.

It is not exactly known why he abandoned painting as a profession, as personally he did not lack patronage or lucrative employment. But it is said that a lady of rank asked him to recommend to her a good landscape painter, and that, knowing Wilson's need of employment, he at once named him to her, and obtained a commission for two pictures: when he made known his success to Wilson, the poor artist confessed his utter inability even to purchase canvas and colours to execute the task; and Peters was so saddened by seeing Wilson, with all his genius, nearly starving, that he at once resolved to renounce art as a profession.

He had been elected an Associate of the Royal Academy in 1771, and was chosen to be a Royal Academican in 1777, but he resigned these honours in 1790. Some years prior to this, he had entered Exeter College, Ox-

ford, took the degree of LL.B., was ordained, and became Rector of Woolstorp in Lincolnshire and Knipton in Leicester, Prebend of Lincoln, Chaplain to H.R.H. the Prince of Wales, and (from 1784 to 1788) Chaplain to the Royal Academy. After resigning his connection with it, he continued as an honorary member, to exhibit occasionally pictures bearing on subjects in harmony with his new position. 'The Pious Family bursting from a Sepulchre,' 'The Angel carrying the Spirit of a Child into Paradise,' 'The Cherub,' and other kindred subjects, occupied his pencil at intervals during the rest of his life. He died at Brasted Place in Kent, in April 1814.

JOHN SINGLETON COPLEY, R.A., was born at Boston in the United States, on 3rd July, 1737. His father, John Copley, had married Mary Singleton, an Irish lady, and had long been resident in Ireland, although of English extraction. Their son was born immediately after his parents' arrival in America, and was educated in that country. He taught himself to paint without the aid of instructors, by studying the scenery around his father's residence, and thus acquired much more skill than many who had greater advantages. It is a curious coincidence, that thus simultaneously both Copley and West were labouring to prepare themselves for future distinction in art, in the same distant country. The first picture by which attention was attracted to him in England, was one painted in 1760, the subject being 'A Boy with a tame Squirrel.' For some years subsequently, he was making a good income by portrait painting in his native town, but was sighing for a visit to Europe. After leaving a number of paintings with his mother in Boston, and supplying himself from his earnings with a sufficient sum of money for a three years' tour in Europe, he set sail from Boston in 1774, and arrived in England, leaving it again on the 26th of August of that year for Rome. There he stayed till the following May, when he pro-

ceeded to other parts of the Continent to study the Venetian and Flemish Schools, and at Parma copied the famous Correggio. At the end of 1775 he returned to London, and resided at 25 George Street, Hanover Square. He had previously sought the help of West in obtaining an introduction to the Royal Academy, and in 1776 he exhibited his first work there, 'A Conversation.' In the same year he was elected an Associate, and R.A. in 1779.

The picture by which Copley established his fame was that representing 'The Death of Lord Chatham,' now in the National Collection. It contained so many portraits of members of the House of Peers, that it was universally sought after, and the fame of the picture was sustained by a large engraving from it by Bartolozzi, of which 2500 impressions were sold in a few weeks. America joined in the praises of the artist, and his aged mother's heart was gladdened at her son's success. Washington, when acknowledging a copy of the print sent him by Copley, said, "This work, highly valuable in itself, is rendered more estimable in my eyes, when I remember that America gave birth to the celebrated artist who produced it;" and John Adams wrote, "I shall preserve my copy both as a token of your friendship, and as an indubitable proof of American genius." Another work, displaying less of the dry and stiff manner of this picture, also excited great attention, 'The Death of Major Pierson,' a young officer who fell in the defence of St. Heliers, Jersey, against the French. This picture was painted for Boydell; and when long afterwards his gallery was dispersed, it was purchased back by the artist, and is now in the possession of his illustrious son, the venerable Lord Lyndhurst. Another picture, painted for the Common Council of London, now in Guildhall, represented on a large canvas, 'The Repulse and Defeat of the Spanish Floating Batteries at Gibraltar,' in which portraits of the gallant Lord Heath-

field and others were introduced. A picture of another kind, bequeathed by him to Christ's Hospital, represented 'The Escape of a Sea-boy from a Shark.' But while he painted such subjects and portraits in great numbers, his ambition was to be able to excel in historical compositions. Most of his pictures in this style were taken from the history of England, and particularly the period of the Revolution. Among them were 'King Charles signing Strafford's Death Warrant,' 'The Assassination of Buckingham,' 'King Charles addressing the Citizens of London,' 'The Five Impeached Members brought back in Triumph,' 'The King's Escape from Hampton Court,' &c. He also painted a view of 'The House of Commons visiting the Army at Hounslow.' Occasionally he chose sacred subjects, and his last work (with the exception of a portrait of his son painted in 1814) was 'The Resurrection.' He died 9th December, 1815, aged seventy-eight years. His son, who is eminent both as a profound lawyer and a great statesman, has long occupied his father's house in George Street, Hanover Square, and has with praiseworthy devotedness collected within its walls the best works of his distinguished parent.

PHILIP JAMES DE LOUTHERBOURG, R.A., was born at Strasburg, on 31st October, 1740, and was the son of a miniature painter who died at Paris in 1768. He intended his son for an engineer in the army, while his mother wished him to become a minister in the Lutheran Church, and he was educated at the College of Strasburg, in languages and mathematics, as a preparation for it, until his decided propensity for painting led him to determine to pursue it as a profession. He at first studied under Tischbein, afterwards under Vanloo and Casanova, but formed his principles and style upon those of the last named, who was then in great vogue as a historical painter. After having obtained considerable reputation at Paris by the

works which he exhibited at the Louvre, and having been elected in 1763 a member of the Academy of Painting there (when eight years below the limit of age for his admission), De Loutherbourg quitted France and travelled in Germany, Switzerland, and Italy, coming finally, in 1771, to England, where he was at once engaged by Garrick at a salary of £500 per annum, to make designs for the scenes and decorations of Drury Lane Theatre. His vigorous style of execution, poetical imagination, and perfect knowledge of scenic effects, well qualified him for a department of art which demands them all, and which is only held to be a subordinate one, because its productions are soon laid aside and entirely forgotten. While his own peculiar forte was in landscape painting, by his education he was enabled to give to it a greater compass and range of subjects than usual. Besides his easel pictures, he occasionally employed his pencil on a larger scale, in depicting the events of his time. Thus among his most popular pictures were the 'Review of Warley Camp (1780),' 'Lord Howe's Victory on 1st June, 1794,' and the 'Storming of Valenciennes.' For Macklin's Bible pictures, he painted two, representing the 'Deluge,' and the 'Angel destroying the Assyrian Host.' All his works are stamped by great vigour and by excellent management in regard to composition. He possessed great dexterity of hand, but sometimes displayed the foibles of a mannerist, and a meretricious gaudiness of colouring, destroying the tempered harmony of effect so observable in nature. His best landscapes are views of lakes and coast scenery.

Soon after settling in this country, De Loutherbourg took up his abode at No. 45 Titchfield Street, Oxford Street, and was elected an Associate in 1780, and R.A. in 1781. He produced in 1782, under the title of the 'Eidophusikon, or a Representation of Nature,' a novel and highly interesting exhibition, displaying the changes of the elements and their phenomena, in a calm, a moon-

light, a sunset, and a storm at sea, by the aid of reflecting transparent gauzes highly illuminated. Gainsborough frequently visited and admired this spectacle, which not only anticipated, but in some respects surpassed our present dioramas, although upon a smaller scale. He also etched in aquatinta several of his own compositions representing soldiers, marine subjects, and landscapes. Late in life he unhappily became a disciple of Brothers, and like him also professed to be a prophet and a curer of diseases. Some of his predictions having failed, his house was attacked, and his windows broken by an angry mob, and he was thus silenced from issuing any more predictions. He died at his residence in Hammersmith Terrace, Chiswick, on the 11th March, 1812, in his 73rd year.

EDMUND GARVEY, R.A., was one of the first Associates elected in 1770, and was chosen R.A. in 1783. Very little is known of his history, except that from his connexion he is supposed to have belonged to an Irish family. He painted landscapes in the manner of Wilson: his execution was neat, but rather dry. He was a constant contributor to the exhibitions of the Royal Academy, sometimes painting in oil, and at others in water-colours. Many of his pictures were scenes from Rome, Savoy, and the Alps; others of gentlemen's mansions and remarkable places in this country. He died in 1813, and left many small pictures, which were sold by auction in 1816.

JOHN FRANCIS RIGAUD, R.A., was probably of French or Swiss origin, several artists of the same name having flourished in Paris during the seventeenth and eighteenth centuries, many of whom passed several years in England. He practised as a historical painter, and was one of the artists chosen by Boydell to illustrate the works of Shakspeare. He also painted subjects selected from

Scripture, and English history, mythology, and portraits. He was chosen an Associate in 1772, and elected R.A. in 1784. He translated Leonardi da Vinci's 'Treatise on Painting,' and published it with illustrative copper plates. Several engravings have been made from his pictures, which in style follow rather the manner of the French than the English school. He died on 6th December, 1810, at Packington, the seat of the Earl of Aylesford. He received many honours from abroad, having being elected a member of the Academy of Bologna, and of the Royal Academy of Stockholm: he was also appointed historical painter to Gustavus IV., King of Sweden.

JOSEPH FARINGTON, R.A., descended from an ancient family, was a son of the Rev. Wm. Farington, B.D., Rector of Warrington and Vicar of Leigh, in Lancashire. He was born in 1742, and studied landscape painting under Richard Wilson. He was admitted a student at the Academy on its formation, was elected an Associate in 1783, and R.A. in 1785. His works are chiefly views of the lake scenery of Westmorland and Cumberland, many of which were engraved by Byrne and others. His colouring was clear and transparent, but his drawing sometimes hard. He took an active part in the government and management of the Royal Academy: he first brought forward, as one of the auditors, the plan for increasing the income of the Academy which was adopted in 1809, and proposed some important resolutions in regard to the pension fund. In recognition of these services the Academy voted £50 to be employed in the purchase of a piece of plate to be presented to him. By his great personal influence over many of his brother Academicians, resulting from his unceasing attention to the interests of the institution, combined with great diplomatic tact, and many other effective elements of social popularity, he possessed a degree of weight in the councils of the Academy, far beyond any other member—so much

so that with some he bore the appellation of "Dictator of the Royal Academy." He died in 1822.

JOHN OPIE'S life adds another chapter to those which have been so frequently written, exhibiting the career of genius first manifested in the humblest walks of life, and by its own internal strength rising to prove a public benefit to mankind. He was born in May, 1761, in the parish of St. Agnes, seven miles from Truro, where his father and grandfather were reputable master-carpenters. The family name was Oppy, and his mother was descended from the ancient and respectable family of Tonkin, of Trevawnance in Cornwall. Young Opie was very early remarkable for the strength of his understanding, and for the rapidity with which he acquired all the learning which a village school then afforded. At ten years of age he had made some progress in Euclid, and at twelve he set up an evening school at St. Agnes, where he taught arithmetic and writing to some who were twice his own age. He was bound apprentice to his father, and when assisting him in the repair of a gentleman's house at Truro, an incident occurred which proved the existence of a decided talent for art. In the parlour hung a picture of a farm-yard which attracted his attention so strongly that he frequently stole into the room to gaze at it, until chastised by his father for doing so. On his return home that evening he procured canvas and colours, and commenced painting a resemblance of the farm-yard, and thus from memory in the course of a few days transmitted to his own canvas a very tolerable copy of the picture. His desire to become a painter was now confirmed; but his father still treated his attempts with great severity, and used his utmost endeavours to check him in the pursuit of a profession which he regarded as destructive of his future prospects. Encouraged by one of his uncles, however, in a little time he had hung his father's house with portraits of his family, and of his youthful companions.

At this period in his career he attracted the notice of Dr. Wolcott, then residing at Truro (and subsequently famous as the celebrated Peter Pindar), who having himself some knowledge of painting, a shrewd judgment, and a few tolerable pictures, was able to offer various advantages to the young disciple of art. By his recommendation he was enabled to find employment in making tours in the neighbouring towns as a professed portrait painter; and on one of these occasions, after a long absence, he returned, not in the boy's plain short jacket with which he set out, but dressed in a handsome coat, with very long skirts, laced ruffles, and silk stockings, and presented his mother with twenty guineas, which he had earned by his pencil, informing her that henceforward he should maintain himself. When he subsequently attained eminence and profitable employment, his first use of his increased means was to spread comfort around this beloved parent. The first efforts of his pencil, though void of that grace which can only be derived from an intimate knowledge of the art, were true to nature, and in a style far superior to anything generally produced by local country artists. He painted at that time with smaller pencils, and finished more highly than he afterwards did, when his hand had obtained a broader and more masterly execution; but several of his early portraits would not have disgraced even the high name he afterwards attained.

About the year 1777, he was introduced to Lord Bateman, who gave him a commission to paint figures of old men, beggars, &c., whose portraits he sketched with characteristic force and vigour. In his twenty-eighth year he was brought to London by his patron, Dr. Wolcott, and by the aid of this gentleman, in whose house he resided, he soon became the rage of all the fashionable world, and was everywhere spoken of as "the Cornish wonder." Although this "terrific popularity" (as he afterwards called it) was not of long duration, the tide of patronage left him in comfortable circumstances. Ac-

customed in childhood to prove himself superior to his companions, the desire of competition never left him, and when he came to the metropolis it was with the liveliest hopes that he would be able to attain to eminence. He had the good sense to meet flattery with caution, and even with trembling, and he viewed the unfeeling caprices of fashion with the sensitiveness of genius, but with the unconquerable force of sense and justice. His portraits were the faithful expression of individual character in a broad masterly style, but they wanted the refinement and delicacy of the works of those trained in schools. He contributed some of his best works in the historical style to the Shakspeare Gallery of Boydell, and the collections illustrating the Bible and English history formed by Macklin and Bowyer.

While thus actively pursuing his art in London, he sought most studiously the cultivation of his own mind, applied himself to reading the best authors, and "remembered all he read;" sought the society of the learned, and was ardent in every research which could give vigour to his mind. Thus he fitted himself for the literary undertakings in which he afterwards engaged. The life of Reynolds, in Dr. Wolcott's edition of "Pilkington's Dictionary of Painters," was the first specimen of his ability in this way. A letter published in the "True Briton" newspaper followed, in which he proposed the formation of a National Gallery of Pictures, and which was subsequently reprinted as "An Inquiry into the requisite Cultivation of the Arts of Design in England." His lectures delivered at the Royal Institution displayed his extensive professional knowledge, set forth the principles of painting, and presented an accumulation of maxims founded both on history and observation. They were listened to with attention in a fashionable circle assembled for intellectual entertainment, but they were so far from satisfying their author that he declined to continue them.

In the Royal Academy he was elected an Associate in 1786, and R.A. in the following year; and on the Professorship of Painting becoming vacant in 1799, by Barry's dismissal, he offered himself as a candidate for it, but being told that he had a competitor whose learning and talents pre-eminently fitted him for that office, he resigned his pretensions at that time, but renewed his claims on Fuseli's removal to the appointment of Keeper, and was then elected. This was in 1805. About this time he proposed a plan for the erection of a huge figure of Britannia, in the Isle of Wight, as a monument to commemorate the exploits of the British Navy. He commenced his series of Lectures on Painting at the Royal Academy, in February 1807, and only delivered four of the course—on design, invention, chiaro-scuro, and colouring—when he died somewhat suddenly at the house he had occupied for sixteen years, No. 8 Berners Street, Oxford Street, on the 9th of April, 1807, and was buried on the 20th of the same month in the crypt of St. Paul's Cathedral, near the grave of Sir Joshua Reynolds.

Opie was twice married, first soon after he came to London, to a faithless wife, from whom he was afterwards divorced; and secondly, in 1798, to Amelia, the daughter of Dr. Alderson, a physician at Norwich, who was both an intellectual companion and a judicious adviser to her husband, possessed alike of kindness of heart and gentleness of disposition, and by her own genius added lustre to the name of Opie, becoming one of the most popular novelists of the day. She published a memoir of her husband after his decease, and his lectures at the Royal Academy, which though they displayed none of the brilliant specimens of erudition and imagination which characterised those of his predecessor, Fuseli, appeared to be unequalled of their kind; and it is to be regretted that the system of professional instruction he had designed in these lectures was cut short by the progress of a fatal disease which terminated in his death at the early age of forty-six.

Portraiture and historical painting divided the attention of Opie after his arrival in London. His most admired productions in the latter style are the 'Presentation in the Temple,' 'Jephthah's Vow,' 'The Murder of James I. of Scotland,' 'The Death of David Rizzio,' 'Arthur taken Prisoner,' 'Hubert and Arthur,' 'Belisarius,' 'Juliet in the Garden,' &c. None of these works affect ideal beauty or refined poetical composition, but they are stamped by energy of style and a perfect purity of colour, an harmonious tone, and exact effects of light and shade. In his portraits their truth and reality abundantly compensate for the absence of the more refined characteristics of elegance and taste.

JAMES NORTHCOTE, R.A., who lived to a venerable age, was born on 22nd October, 1746, at Plymouth, where his father was a watchmaker. From a very early period in life, he manifested his taste for art; and so enthusiastic was he, that when Reynolds visited Devonport with Dr. Johnson in 1762, he pressed through the crowd only to touch the skirt of his coat, "which I did," he says, "with great satisfaction to my mind." His father, however, felt no inclination to encourage his predilection for so uncertain a profession, and therefore apprenticed him to his own trade. It was not till after his articles were concluded, and that he had attained the age of twenty-four, that he began earnestly to study as an artist. A friend of his father, Dr. Zachary Mudge, introduced him in 1771 to Sir Joshua, who, though he had little opinion of his talent or progress at that time, resolved to give him a trial, and for five years he was a resident pupil in his house, enjoying all the advantages of study in his gallery. During this period his diligence soon compensated for the deficiencies of his previous training, and he quickly gained the esteem and approval of his preceptor.

Soon after quitting Reynolds's studio, he commenced practice on his own account as a portrait painter, and

endeavoured to imitate the colouring and style of Reynolds; but being ambitious of directing his attention to the higher walk of historical painting, he set out for Italy in 1777, where he spent about five years, and was elected a member of the Academies of Florence and Cortona. Shortly after his return to England, an opportunity for exercising his skill in historical composition was offered by Boydell's Shakspeare Gallery. His contributions to this laudable undertaking established his reputation, and secured him a high rank among the artists of his day. Indeed, among the many splendid productions by the British artists of that period which were then collected together, none were more justly attractive than the compositions of Northcote which he painted in 1786. The scene of 'The Smothering of the Princes in the Tower;' 'The Removal of their Bodies by Torchlight for Interment at the Foot of the stone Steps;' his large picture of 'Wat Tyler,' for the city of London; and the scene between 'Hubert and Prince Arthur,' may be especially noticed in proof of this statement, and as displaying the successful imitation of the colouring of Reynolds, to which Northcote had attained. These works were followed by 'The Grecian Girl;' 'The Dominican Friar;' 'The Landing of the Prince of Orange;' 'Jacob blessing the sons of Joseph;' 'The Angels appearing to the Shepherds;' 'Romulus and Remus;' 'The Death of the Earl of Argyll;' and 'Prospero and Miranda.' By means of the engravings made from them, these and other productions of his pencil were widely known in Europe; while 'The Village Doctress,' and similar familiar subjects, were seen framed and glazed in various parts of the country. Indeed, to the unwearying labour of Boydell in promoting the interests of the British School of Engraving, the artists of that day had to attribute much of the patronage they received. The disastrous result to Boydell of the speculation in the Shakspeare Gallery, and other undertakings, seems for a while to have damped the ardour, and crip-

pled the energies of the artists whom he patronised; and thus Northcote, among the number, failing to maintain his position as a historical painter, divided his labours between these compositions and fancy subjects and portraiture. Subsequently, with the wish to rival the works of Hogarth, he painted a series of ten pictures on moral subjects, illustrating Virtue and Vice in the progress of two young women. These designs, though they bore directly on the subject of the drama they were intended to represent, were wanting in that life-like character and expression which Hogarth gave to his composition of 'The Marriage à la Mode,' and similar works.

Northcote was enthusiastic in the pursuit of his art, but his ability and genius were not equal to his application. He took delight in painting wild animals, both beasts and birds; and on one occasion, whilst making a study of a vulture from nature, he laid down his palette, and clasping his hands, exclaimed, "I lately beheld an eagle painted by Titian, and if Heaven would give me the power to achieve such a work, I would then be content to die." Though he never attained the eminence, as a painter, nor that perfection in the arts, which he coveted, he found in his artistic pursuits sufficient to satisfy his mind, and to preserve him in undisturbed tranquillity during a long life. From a studious desire not to incur debts, he lived economically and in retirement, occasionally enjoying the society of his brother artists, to one of whom, when confined by sickness, he one day observed, "If Providence were to leave me the liberty of choosing my heaven, I should be content to occupy my little painting-room, with a continuance of the happiness I have experienced there, even for ever."

The conversational powers of Northcote were regarded as of a high order, and were distinguished by an acuteness and perception which are supposed to have originated in the delight with which, as a boy, he listened to

the colloquies of Dr. Mudge, and other intellectual men, who were visitors at his father's house. Many persons paid him visits for the sake of listening to his criticism on art and artists; and though much of his time was thus passed, he never allowed it to interfere with his painting, which he pursued uninterruptedly, whoever might be present at the time. Severe and satirical in his censure, few men escaped condemnation in some point, yet some favoured individuals may be mentioned,—Opie he always spared; and so great was his veneration for his preceptor Reynolds, that he would never allow any one to utter aught to the disparagement of his memory, but himself. Hazlitt's conversations with him afford a good portraiture of his character, and of the qualities of his mind. The literary productions of Northcote are far from inconsiderable. Many papers by him appeared in a work entitled "The Artist;" and in 1813 he published his memoirs of Sir Joshua Reynolds, with an analysis of his discourses, in a quarto volume, to which he afterwards added a supplement. In 1828, at the venerable age of eighty-two, he brought out his "One hundred fables, original and selected;" and two years later his life of Titian, a work which contains much information on art generally, but which is known to have been written by Hazlitt, from the materials furnished by Northcote. Neither did he lay aside his pencil till within a day or two of his death, which took place on the 13th July, 1831, in the 86th year of his age.

On his first arrival in London he became a student at the Royal Academy, in 1786 he was elected an Associate, and in the following year a Royal Academician. For many years his works held a conspicuous place in the exhibitions at Somerset House, where they always attracted attention from the clear way in which he told the story he represented. There was a certain dignity and grace in all his pictures, which were unfortunately counterbalanced by defective drawing, want of pictorial conception, and dulness of colouring. Nevertheless, he

amassed a large fortune by his profession, and his habits, like those of Nollekens, were too penurious to dissipate it. He was never married, but lived with a maiden sister, to whom he bequeathed a large property. For nearly fifty years he occupied the house in which he died,—No. 39 Argyle Street, Regent's Street. He was buried in St. Marylebone New Church.

WILLIAM HODGES, R.A., was born in London in 1744. His father was a blacksmith who worked at a forge he kept in St. James's Market. When quite a boy he attended Shipley's drawing school, in the Strand, and subsequently became a pupil of Wilson, the landscape painter. In these early days he painted decorations for theatres, and architectural views. In 1772 he accepted the appointment of draughtsman in the second voyage to the South Seas, undertaken by Captain Cook, and his drawings were published with the narrative of the expedition. After an absence of three years he returned to England, and painted some pictures for the Admiralty of scenes at Otaheite and Ulietea in the Pacific. He afterwards went to India, under the patronage of Warren Hastings, where he realised a considerable fortune.

He was elected an Associate in 1786, and a Royal Academician in 1787. He painted two pictures for Boydell's Shakspeare Gallery,—'The Forest of Arden, with the wounded Stag;' and 'The Grove Scene from Portia's House.' In 1790 he made a tour on the continent of Europe, and in 1793 exhibited a view of St. Petersburg at the Royal Academy. His style was an imitation of that of Wilson; and one of his best works is a view of Windsor from the Great Park. In his later years he exhibited several of his foreign views—two of these, representing a seaport in time of peace and the same place devastated by fire and sword, are now in the Soane Museum. Many of his works were engraved, and he published a series of aquatinta plates of his views in

India, and an illustrated account of his travels, dedicated to the East India Company. Unfortunately, he was induced in 1795 to invest his Indian fortune in establishing a Bank at Dartmouth, in Devonshire, which failed two years afterwards. The shock caused his death on the 6th March, 1797, and his third wife died a few months afterwards.

JOHN RUSSELL, R.A., was born at Kingston-on-Thames in 1744. He studied crayon drawing under Francis Cotes, whose skill in that branch of art has never been excelled. In 1770 he became a student of the Royal Academy, and continued to paint crayon portraits in the manner of his preceptor, which were greatly admired, although they were more gaudily coloured than those of Cotes. He published a treatise on the "Elements of Painting in Crayons," which was so far popular at the time as to pass through two editions. Besides painting, he seems also to have had a taste for astronomy, having made a model, showing the appearance of the moon, called the Seneleographia, and published a description of it with plates engraved by himself. He also invented a peculiar mode of preparing his own crayons, &c., which was afterwards continued by his son. He was elected an Associate in 1772, and an R.A. in 1788. He lived in Newman Street, Oxford Street; but died in lodgings he had taken at Hull, on the 21st April, 1806. He held the appointment of portrait painter in crayons to the King and the Prince of Wales.

WILLIAM HAMILTON, R.A., was descended from a Scottish family, but was born in London in 1751, his father being then resident at Chelsea, and an assistant to Robert Adam, the architect. In his youth he went to Italy as a pupil of A. Zucchi, and after spending some years in Rome, returned to England to pursue the profession of a portrait and historical painter. His gentle and amiable manners

gained him many patrons; and the charm of his colouring, the soft delicacy of his style, and a refinement approaching even to extravagance, caused his portrait pictures to be very popular. As a historical painter he was extensively employed to take part in the schemes of Boydell, Macklin, and Bowyer, to illustrate the Bible, the Poets, English History, and Shakspeare, and most of his works of this kind displayed great readiness and facility of invention. They were engraved by Bartolozzi, and others. He was also frequently engaged in designing vignettes for book-illustrations; and his small coloured drawings were so fresh, so full of colour, and finished with so much taste, that they were deservedly admired. Lord Fitzgibbon gave him 600 guineas for his designs on the panels of his state-coach; and he executed some beautiful arabesque ornaments for the seat of the Marquis of Bute, in Hampshire. He found abundant and lucrative employment for his varied talents. His best historical pictures are 'The Woman of Samaria,' and 'The Queen of Sheba's Visit to Solomon,'—the latter a design for a window in Arundel Castle; and in portraiture, 'Mrs. Siddons, in the character of Lady Randolph.' He became a student of the Royal Academy in 1769, an Associate in 1784, and was elected R.A. in 1789. He died somewhat suddenly, in the prime of life, on 2nd December, 1801. He attended the Royal Academy as one of the visitors on the 26th of November, but on his return home to Dean Street, Soho, in the evening, he was seized with the fever of which he speedily died. His remains were interred in St. Ann's churchyard, Soho, and were followed to the grave by many of his brethren in the Royal Academy, where he was much beloved. His talents had made him a great favourite with the public, and his virtues caused his friends greatly to lament his death in the prime of life.

HENRY FUSELI, R.A., unlike the majority of the artists we have mentioned, belonged to a family of painters. He

was the second son of John Jasper Füeseli (a portrait and landscape painter, and the author of "The Lives of the Helvetic Painters"), and was the godchild of the celebrated Gessner. He was born at Zurich on the 7th of February, 1741, and though several members of his family were artists, his father discouraged to the uttermost his son's predilections for the same profession. Yet the attempt was made in vain. When a boy he bought with his small allowance of pocket money, candles, pencils, and paper, to enable him to draw when his parents believed him to be in bed; and the produce of these studies when sold to his companions, enabled him to purchase fresh supplies of materials for carrying on his work. Being destined for the clerical profession, he received a classical education at the Collegium Carolinum at Zurich, and while there he made the acquaintance of Lavater, and other persons afterwards distinguished in the world of letters. He took the degree of M.A., and entered holy orders in 1761; but though, it is said, he excited considerable attention as a preacher, it is evident his inclinations were not suited to his holy calling. Having in conjunction with Lavater, written a pamphlet exposing the unjust conduct of one of the magistrates of Zurich, he excited the enmity of a powerful family, and his friends advised him to leave the city. He accordingly travelled about Europe till 1765, when Sir A. Mitchell, the English Minister at Berlin, invited him to accompany him to England to assist in a literary communication proposed to be opened between Germany and this country. He became acquainted with Mr. Millar and Mr. Johnson, two eminent publishers, and for three years he seems to have depended for support principally upon the produce of translations for the booksellers, from the German, French, and Italian languages into English, and from English into German.

In 1766, after an unfortunate attempt to obtain lordly patronage as travelling tutor to Lord Chewton, the son

of Earl Waldegrave, he determined to return to England to devote himself to the arts, and having been fortunate enough to obtain an introduction to Sir Joshua Reynolds, he was greatly encouraged by the kind opinion he expressed of the drawings he submitted for his inspection. "Were I the author of these drawings, and were offered ten thousand a-year *not* to practise as an artist, I would reject the proposal with contempt," were Reynolds's words. For two years Fuseli devoted his attention exclusively to the arts—still continuing, however, to gain the friendship of men eminent in the literary world, with which his early labours as an author had connected him. In 1770 he set out on a visit to Italy, and was absent from England nine years. In this long interval, his biographer, Mr. Knowles, says that "although he paid minute attention to the works of Raphael, Correggio, Titian, and the other great men whom Italy has produced, yet he considered the antique and Michael Angelo as his masters, and formed his style upon their principles," endeavouring to infuse some of their power and spirit into his own productions. After his return to England, he exhibited several pictures at the Royal Academy, one of which, 'The Nightmare,' in 1782, excited considerable surprise by its bold nervous treatment. Literary pursuits were still mingled with his artistic labours, and about this time he assisted Cowper in his translation of Homer, edited the English version of Lavater's works on "Physiognomy," and contributed frequently to the "Analytical Review."

Fuseli was one of the artists employed on Boydell's Shakspeare. He painted eight pictures for this series—the most notable being 'The Witches' in Macbeth, and 'The Ghost appearing to Hamlet.' He also contributed to the Macklin and Woodmason Galleries, commenced in imitation of Boydell's plan; and all these works are known by the engravings made from them. In 1788 he removed from No. 100 St. Martin's Lane, took a house in Queen Anne Street East, and married Miss Sophia

Rawlins of Bath-Eaton, and in the same year was elected an Associate of the Royal Academy. In 1790 he was elected a Royal Academican, at the time when Bonomi was also a candidate; and although Reynolds supported the latter, and felt much annoyed at his failure, he did not exhibit any ill-feeling towards his opponent Fuseli, to whom the President's kindness remained unaltered to the last. At this time Fuseli projected his "Milton Gallery," and in the next nine years painted forty pictures in illustration of the poet's works. In May 1799 his Gallery was opened to the public, but unfortunately the speculation proved ruinously unproductive; for at the close of the exhibition, the money taken was not sufficent to pay the rent of the premises, and the other expenses attending it: in the following year the Gallery was re-opened with seven additional pictures; but notwithstanding the countenance and support which it met with from the Royal Academicians[1], and other influential friends, and the fame obtained by the artist, the result was equally unsuccessful with the first. This may perhaps be attributed to the circumstance, that Fuseli's works, wonderful as they undoubtedly were for invention, were not such as generally to meet with popular favour. His earliest examples had been the drawings of the German artists of his native place, and their mannerism more or less displayed itself in all his works. He possessed a wild and unbounded imagination, and his productions partook of that mysticism and exaggeration which he had imbibed from his German origin and education; hence, the excellences of his style, and the real genius he displayed, were lost upon all but those who had a taste for the highest specimens of art, and his lofty imaginings were set down by all others as extravagance.

On the removal of Barry from the office of Professor

[1] The members of the Royal Academy gave a dinner in honour of Fuseli, at the Milton Gallery, to celebrate its opening, paying for the cost of the entertainment among themselves.

of Painting, at the Royal Academy, in 1799, Fuseli was appointed to it without opposition,—Opie, the only other candidate, having withdrawn. His first lectures were delivered in 1801; they were well attended, and in their delivery he was frequently interrupted by applause. They were published in the same year, and have since been translated into German, French, and Italian. Though not to be compared to Sir Joshua Reynolds's discourses for general information, or the exhibition of the principles to be applied to the purposes of art, Fuseli's lectures, nevertheless, contain some of the best fine-art criticism in our language; and the earnestness of his manner, combined with the eloquence with which he was gifted, rendered his addresses highly popular among the students. He vacated the office of Professor of Painting in 1804, when he was elected Keeper of the Royal Academy; but in 1806, as Opie, his successor, had not then prepared his course, he again delivered his series of lectures. In the following year, as we have seen, Opie died somewhat suddenly, after having given only four lectures; Mr. Tresham, his successor, resigned in 1809, on the plea of ill-health; and the Academicians then generally expressed their wish for the re-election of Fuseli. This, however, was contrary to one of their bye-laws; and it affords a proof of the high estimation in which he was held, that they waived this objection in consideration of his eminent talents. In the next year, therefore, he resumed his lectures, then enriched with many observations made during a recent visit to France to see the collection of pictures from all parts of the Continent, gathered together in Paris by Napoleon.

In 1810 also, Fuseli published a new edition of Pilkington's "Dictionary of Painters," having inserted in it some 300 additional notices of artists. Among his other literary works, which have not already been mentioned, was a translation into German of Lady Montagu's

"Letters," and of Winckelmann's work on "Ancient Painting and Sculpture in England," into English. In 1818, when in his 78th year, Mr. Knowles, his executor and biographer, collected under his inspection the "Aphorisms on Art," subsequently printed; and in 1820 Fuseli published another edition of his lectures, adding three others, and an introduction entitled, "A Characteristic Sketch of the Principal Technic Instruction, Ancient and Modern, which we possess." Six additional lectures from MS. were published subsequently to his death. Though Fuseli was a foreigner, and had made England but the country of his adoption, his knowledge of our language was perfect; he could never, however, overcome the difficulty of pronunciation, and for this reason changed his family name of Füessli, first to Fusseli, and afterwards to Fuseli, in order to suit the Italian sound of it.

Having lived to a good old age, and survived all his early and intimate friends, Fuseli died in his 88th year, but in the full vigour of his mental faculties, in the house of his stedfast friend, the Countess of Guildford, at Putney Heath, on the 16th of April, 1825,—having received from that lady and her daughters all the attention it was possible for them to bestow upon him, in order to soothe the severity of his last sufferings. Although a man of sarcastic and violent temper, he had many admiring friends: among them, Cowper, the poet; Coutts, the banker; the famous Mary Woolstoncroft; and he retained to the end of his life the regard of Sir Thomas Lawrence. He was buried on the 25th of April, 1825, in St. Paul's Cathedral, between the remains of Sir Joshua Reynolds and those of Opie, and was attended to the grave by the President and most of the members of the Royal Academy, besides his private circle of acquaintance. After his death, his drawings, 804 in number, were sold by Mrs. Fuseli to Sir Thomas Lawrence, who gave her a bond, bearing interest at £200 a-year, outstanding at the

time of his decease. The drawings were returned by his executor, and the bond cancelled. Subsequently they were sold to the Dowager Countess Guildford.

Fuseli's genius was of a high order. An intimate acquaintance with the learned languages had early enabled him to fill his mind from the rich storehouses of ancient poetry, and the energy of his imagination displayed itself in all his works. His style as a painter, undisciplined by all the restraints of an early artistic education, had a degree of wildness which, in dreamy or terrible subjects, was often grand and impressive, although in its character almost amounting to extravagance. He seems to have been conscious of this, for he is said to have observed, "If you would have a picture of Nature as she is, you must go to Opie; if one as she has been, go to Northcote; but if you wish to possess representations which never have been nor ever will be, come to me." Sometimes his designs were marred by exaggerated proportions, and convulsive muscular action; but in regard to invention and composition, they generally merit unmixed praise; and although his colouring was often deficient, and even repulsive, from its sickly yellow tinge, by some it has been admired for that solemn tone which is found in the works of the greatest fresco painters.

As a teacher of the fine arts, whether Fuseli be considered in his capacity of Professor of Painting or in that of Keeper of the Schools of the Royal Academy, he was eminently skilful; he possessed an extensive knowledge of the works of the ancient and modern masters, a sound judgment, and an accurate eye. To the students he was a sure guide, ever ready to assist by his instruction modest merit, and to repress presumption. That the English School of Design reaped great advantages from his appointment as Keeper of the Royal Academy is evident, when we refer to those who were his pupils, among whom were Hilton, Etty, Wilkie, Leslie, and Mulready. His warmth of temper sometimes brought

him into direct opposition to his colleagues; and on these occasions he was wont to boast that he could "speak Greek, Latin, French, English, German, Danish, Dutch and Spanish, and so let his folly or his fury get vent through eight different avenues." His sarcastic sayings live in the memories of numerous artists who felt their force; while his own peculiarities of style, in design and colouring, led the wits of his time to confer on him the title of "Principal Hobgoblin-painter to the Devil." Still, if his pictures were not popular, it was because they lacked the prettinesses of painting, and not that they wanted the poetical treatment or originality of conception which characterise the productions of the real genius in art.

JOHN WEBBER, R.A., was born in London in 1752. His father was a sculptor (David Garrick's monument in Westminster Abbey is his work), a native of Berne, in Switzerland, and he sent his son to Paris, when he was still young, to receive instruction as an artist. On his return to London, in 1775, he became a student at the Royal Academy, and not long afterwards was appointed draughtsman to the last expedition to the South Seas undertaken by Captain Cook, with the view of making drawings of whatever was remarkable in those hitherto unknown regions; and when the vessels arrived at Kamtschatka, he acted as interpreter also, for no one else on board could speak German. He returned from this voyage in 1780, and was employed by the Admiralty to superintend the engraving of the prints made from the sketches he had taken of the lands they had explored and the scenes they had witnessed. Subsequently he etched and aquatinted a series of views of the principal places he had visited in China, Russia, &c., which were afterwards coloured, and were deservedly popular. He was elected an Associate of the Royal Academy in 1785, and R.A. in 1791. He confined himself to landscape

painting, drawing with great accuracy both scenes and figures, and carefully finishing every minute object in his pictures, which were always pleasing in effect, but sometimes too highly coloured. He died before he had completed the publication of his series of foreign views, at his lodgings in Oxford Street, on the 29th of May, 1793.

FRANCIS WHEATLEY, R.A., was the son of a tailor, and was born in London in 1747. His first instruction in art was received at Shipley's drawing school, and while still young he obtained several of the premiums awarded by the Society of Arts. In his earlier productions he followed the manner of Hayman and Gravelot; but having made the acquaintance of John Mortimer, he copied several of his paintings and drawings, and thus fell into his style. He assisted him in decorating the ceilings of Lord Melbourne's fine seat at Brocket Hall, in Herts, and in the early part of his career he was employed on the decorations for Vauxhall. He excelled in rural pieces with figures, and in landscapes, which he painted both in oil and water-colours; but he also found considerable employment in the early part of his life in painting small whole-length portraits. Edwards represents him to have led a very irregular life, and says that "he left London for Dublin, in company with Mrs. Gresse, with whom he had the folly to engage in an intrigue, for which he was prosecuted, and cast in the Court of King's Bench." During his residence in Dublin he met with great encouragement from persons of taste and fashion, and gained some reputation by his picture of the 'Irish House of Commons,' with portraits of all the members, at the moment when Grattan was making his motion for the repeal of Poyning's Act. This picture was afterwards disposed of by raffle in Dublin. On his return to London he pursued a new style, somewhat in the manner of the French painter Greuze, who was then a favourite, in which he painted popular rural and domestic subjects.

'The Riots of 1780' afforded him another subject for his pencil, and this picture was one of his best works. It was unfortunately burnt in the house of James Heath, the engraver, in Lisle Street, Leicester Fields, who had made a print from it for Mr. Alderman Boydell, who gave Wheatley £200 for the use of it. He also employed him to paint twelve pictures for his Shakspeare Gallery, chiefly illustrating the scenes in the comedies; and in these works, and his pictures for Bowyer's Historical Gallery, his merits, both in composition and as a colourist, are fairly displayed. He was a student of the Royal Academy in 1769, an Associate in 1790, and R.A. in 1791. In his later years he was a martyr to the gout, and died from that disease on the 28th of June, 1801.

OZIAS HUMPHREY, R.A., was born at Honiton, in Devonshire, on the 8th September, 1742, and was educated at the endowed grammar school there, under the Rev. R. Lewis, M.A., until his fourteenth year. At his own earnest solicitation his parents sent him to London to be instructed for the profession of an artist; and he studied drawing under Mr. Pars, who kept a school for design near Beaufort Buildings, in the Strand. Subsequently he took advantage of the Duke of Richmond's munificent plan of making public to students the plaster casts from the antique which he had collected; and after three years thus spent, he returned to Devonshire, in consequence of his father's death. Shortly afterwards he sought admission to the studio of Sir Joshua Reynolds; but not being successful, he went for two years to study with Mr. Samuel Collins, a miniature-painter of high repute in Bath, accompanied him when he removed to Dublin, and succeeded him in his professional employment there. In 1764 he came back to London, having been invited by Reynolds to come to the metropolis. In 1766 he attracted attention by a miniature-portrait he sent to the Spring Gardens Exhibition of John Maling

(subsequently the well-known model of the Royal Academy), which was purchased by the King, who presented him with one hundred guineas, and afterwards showed his appreciation of his talents by giving him a commission to paint miniatures of the Queen and other members of the Royal family. This was the commencement of a long series of successful works in miniature, which was interrupted in 1772, when in consequence of a fall from his horse, he found his nervous system so shaken as to unfit him for such delicate execution. He therefore resolved to turn his attention to oil-painting on a large scale; and in 1773, accompanied by his friend Romney, proceeded to Rome, where, and in its immediate vicinity, he lived four years, studying the principles of oil painting, which were till that time almost unknown to him. From 1777 to 1785 he was occupied in London, painting generally in oil. In the latter year he embarked for India; and on his arrival at Calcutta, was persuaded to renew his first practice of miniature painting. His talents and gentlemanly bearing procured him the esteem and friendship of Sir W. Jones and Warren Hastings; and he was chosen one of the first members of the Asiatic Society. While in India he visited the courts of Moorshedabad, Benares, and Lucknow, painting portraits of princes, nabobs, and other distinguished persons. Decay of health compelled him to return again to England in 1788, after he had realised a handsome fortune in India. He resumed his miniature painting, and exhibited many of his recent works in the exhibition of the following year. In 1779 he had been elected an Associate of the Royal Academy: he was now in 1791 elected a Royal Academician. He was engaged to paint a cabinet for the Duke of Dorset, with likenesses of his Grace's ancestors, from the portraits in the collection at Knole; but when he had finished nearly fifty portraits in a fine and delicate style, his eyes became so weakened by excessive application as to compel him to relinquish the labour. Loving

his art, however, he found a resource in crayons, to which line of painting he now devoted his attention, and was eminently successful. Two portraits, of the Prince and Princess of Orange, in this style, were completed in 1797, and were his last works, as his sight then completely failed him. He passed the remainder of his days at Knightsbridge, and died on the 9th March, 1810. His taste and genius, his assiduity in the study of the best models, his correctness of design, and rich and harmonious colouring, combine to render his works both valuable and attractive.

THE SCULPTORS elected as Academicians during the presidency of Sir Joshua Reynolds have next to be noticed: these were, Edward Burch, elected in 1771, Joseph Nollekens in 1772, John Bacon in 1778, and Thomas Banks in 1785.

EDWARD BURCH, R.A., was the first Royal Academician *elected* by the members, all those preceding him having been nominated by the King. He entered as a student in 1769, was one of the first associates in 1770, and an R.A. in 1771. He was most eminent as a gem-sculptor; but he exhibited occasionally models in wax, and busts from the antique. Among modern artists, Burch was regarded as the one who had attained the nearest to the point of excellence reached by the Greek and Roman engravers, although he had no advantage from foreign study. He studied with great assiduity, sketched all his figures anatomically with extreme care, finished his works with a truth and delicacy which left nothing to be desired, and detailed the muscular parts of every figure so as to express the emotion by which they were set in action. A large number of his works were arranged together in the famous "Tassie Collection of Gems." He exhibited a series of his beautiful sculpture casts from gems and other similar works year by year at the Royal

Academy, till his death in 1814. For some years previously he held the appointment of Librarian to the Academy.

Joseph Nollekens, R.A., has had his life written at great length by one of his executors, J. T. Smith, the late keeper of the prints at the British Museum; but from disappointment at not sharing in his fortune, it is written in an unkindly spirit, although we can learn from it the main facts of the sculptor's life. He was the son of a painter ("Old Nollekens," as he was termed by Walpole and others), a native of Antwerp, and of his wife, Mary Ann Le Sacque. Joseph was born in Dean Street, Soho, on the 11th August, 1737, and baptized at the Roman Catholic Chapel in Lincoln's Inn Fields. His father died on the 21st January, 1748, when he was very young, and his mother quickly remarried, and went to reside with her second husband in Wales; hence Joseph's school education was neglected, and he early set to work to study as an artist, never afterwards attempting to make up his lack of book-learning. After a short time spent in Shipley's drawing school in the Strand, he was apprenticed, when only thirteen, to Scheemakers, the sculptor, whose studio was in Vine Street, Piccadilly. While there he worked patiently and perseveringly, early and late, and success rewarded his exertions. In 1759 he gained the Society of Arts' premium of fifteen guineas for a group of figures in clay; and in the next year thirty guineas for a bas-relief, and ten guineas more for a model in clay of a dancing faun.

Anxious to escape from the jealous opposition of some of his fellow-students at Scheemakers', and also to improve himself in his art, he went in 1760 to Rome, and he had to work hard while there to obtain a maintenance. In 1761, he was so fortunate as to have awarded to him by the Society of Arts, fifty guineas for his marble group of 'Timoclea before Alexander.' David Garrick met him

in the Vatican, remembered these successful prize-works, and sat to him for his bust, giving him twelve guineas for it. This was his first commission. Another, also obtained at Rome, was from Sterne, done in terra-cotta, and so admirable a likeness that it greatly increased Nollekens' reputation. An equally profitable occupation he found in Rome was the purchase of antique fragments, and their restoration into complete statues. These and other purchases judiciously made, reimbursed him handsomely when resold: some of the terra-cottas he bought at Rome are now in the Townley Collection in the British Museum. He found ready patrons for these works among the English visitors to the Italian capital; and among them were the Earls of Yarborough and Besborough, and Lord Selsey. For Lord Yarborough he afterwards executed two of his best works, 'Mercury' and 'Venus chiding Cupid.'

Ten years were spent in Italy, and on his return to London, Nollekens took a lease of the house in Mortimer Street, once occupied by Newton, the Secretary of the Royal Academy. Here he formed a studio for himself, a shop for assistants, and a gallery for models, and his busts of Sterne and Garrick having preceded his return, he found many patrons ready to employ him. His simple unassuming manners and quiet looks pleased the sitters who came to him for busts, as much as the excellent likenesses he wrought, and employment hence became abundant. He had presented a fine cast of the Torso to the Royal Academy on his return from Rome, and was elected an Associate in 1771. He obtained his diploma as a Royal Academician in the following year; the King expressing his satisfaction at his election when he signed it, and proving his estimation of his skill by himself sitting for a bust. That of Dr. Johnson soon followed, and has ever since been admired, the Doctor himself admitting, "It is very like me; and there can be no doubt that the sculptor has great skill in his art."

By this time Nollekens had amassed some £20,000 by frugal, simple habits, hard industry, and worldly prudence. He now sought a partner in Mary Welsh, the daughter of a magistrate,—a tall, light-haired beauty, with a small fortune, whose fine figure contrasted with his short and ill-shaped frame. They lived happily together, practising, by mutual consent, the extreme of frugality in their home-life. The only difference between them was in their religious faith, he still attending the Roman Catholic chapel, while his wife proceeded to the parish church. Nollekens found that the taste of his day was not for poetical sculpture, but for portraiture, and devoted himself chiefly to making busts, his prices for which rose to 150 guineas. He occasionally laboured on works of fancy, however, among which were 'Cupid and Pysche,' 'Bacchus,' 'Pætus and Arria,' and five Venuses, one of which, known as the 'Rockingham Venus,' representing her anointing her hair, was regarded by him as his best work in that style. Monumental sculpture also fell to his share; and when the Government gave a commission for a monument in Westminster Abbey to the commanders who fell in Rodney's great battle on the 12th April, 1782 (Captains Manners, Bayne, and Blair), the choice of the Council of the Royal Academy (who were requested to nominate the sculptor to execute it) fell upon Nollekens. Another similar work was the monument to Mrs. Howard of Corby Castle — a design of great beauty, pathetic in conception and elegant and tasteful in execution; for this he received £2000. The statue of Pitt (the face from a mask taken after death), now in the Senate House at Cambridge, produced him 3000 guineas.

To extreme old age Nollekens continued actively at work — even as late as 1816, when he was nearly eighty. His wife died in the following year; and all his early friends having passed away, the rich old man was now surrounded by those who desired to obtain a share of his fortune. He was observed to be more liberal than

formerly. One day, when weak and ill, he asked his nurse, "Is there any one with whom I am acquainted that would be the better of a little money — any person that wants a little money to do them good?" — and he sent £10 to each of the persons she named. He was kind to his servants, increasing his annual presents to them on his birthday, sometimes to as much as £20 a-piece. In 1819 he visited the Royal Academy Exhibition for the last time in a sedan chair, accompanied by Chantrey. He gave those who helped him to his coach a guinea each, took off his hat, and bade farewell to the Academy, and gradually declined in strength, until at length he passed away in his 86th year, on the 23rd of April, 1823. He was buried in Paddington Old Churchyard, and a tablet, executed by Behnes, is erected in the chancel of the church to his memory.

Great anxiety was felt to learn the contents of his will. When it was opened it was found that some £6000 was distributed among his humble people and assistants; £100 each to his executors, Sir William Beechey and J. T. Smith; and the remainder of his vast fortune, of more than £200,000, between his friends Mr. Francis Palmer, and Francis Douce, the well-known antiquary. An oddity of manner was natural to him, and his somewhat uncouth demeanour and freedom of speech rather increased than detracted from his popularity. In the course of his practice he executed 100 busts and many duplicates; all were truthful and simple, unaffected and elegant — wanting, perhaps, in those of men, the power of expressing vigour of thought, and in those of women, the softness of female beauty; but he will be remembered by these works when his poetic and monumental sculptures are forgotten.

JOHN BACON, R.A., was born at Southampton on the 24th of November, 1740. His father carried on the business of a cloth-worker, and after a short school education his

son began to assist him in his trade. In 1755 he was apprenticed to Mr. Crispe, a porcelain manufacturer in Bow churchyard, from whom he learned the art of painting on China, and also of modelling little ornamental figures. It would seem that by reverse of fortune his parents were even at this time mainly dependent on his exertions. Many sculptors were in the habit of sending their models to this pottery to be burnt, and from the sight of them, Bacon's ardent mind determined his future occupation; and indeed the transition from modelling to sculpture was in itself so natural that he had only to imitate the objects he admired to enter upon his new career. To him has been ascribed the discovery of the art of making statues in artificial stone; but although the invention was probably of an earlier date, he is unquestionably entitled to the credit of having facilitated the process of that art, and of rendering it popular. When he thought he had made sufficient progress to venture on a display of his works, without relinquishing his means of maintenance, he sent one of them to the Society of Arts, as a competitor for one of its premiums; and so rapid was his progress, that he gained no less than nine premiums from that Society in the next few years. The first, in 1758, was for a figure of 'Peace,' and several of his early productions,—'Mars,' 'Venus,' 'Narcissus,' &c.—are still in possession of the Society.

About the year 1768 he began to work in marble, and invented an instrument now in general use for transferring the form of the model to the marble with a correctness till then unknown, thereby rendering the execution of the work more a mechanical operation, and leaving his mind at liberty for the practice of design. In 1769 he accepted employment in Coade's artificial stone works, at Lambeth, where groups and statues, keystones, wreaths of flowers, and other ornamental works, were modelled, moulded, and burnt. On the institution of the Royal Academy he enrolled himself as a student, and received

in 1769, from the hands of the President, the first gold medal for sculpture awarded by the Academy, for his bas-relief of 'Eneas escaping from Troy.' In 1770 he was made an Associate, and in 1778 a Royal Academician.

The celebrity he attained by his early works (and especially by his cast of a statue of Mars, exhibited in 1771, of which he subsequently made a copy in marble for Lord Yarborough) induced Dr. Markham, afterwards Archbishop of York, to give him a commission for a bust of the King, for the hall of Christ Church, Oxford. While modelling this bust, his Majesty inquired if he had ever been out of England, and on receiving a reply in the negative, said he was glad of it, for he would be the greater ornament to his country. The admirable execution of this bust gained him the Royal patronage, and shortly afterwards a commission to execute a copy of it for the University of Göttingen, a third for the Prince of Wales, and a fourth for the Society of Antiquaries.

In 1773 he married Miss Wade, a lady to whom he had been long attached, and removed from his first humble studio in Wardour Street to a new house at No. 17, Newman Street. His wife died three years afterwards, having given birth to five children. In the following year he was married to Miss Holland, by whom he also had three children.

In 1777 he was engaged to execute a monument to the memory of Dr. Guy, the founder of Guy's Hospital; another of Mrs. Withers, for Worcester, and some marble figures for the Duke of Richmond. These led to his being employed by the City of London to execute the monument to the memory of the Earl of Chatham, for Guildhall. In 1778 he completed the beautiful monument to the memory of Mrs. Draper (the 'Eliza' of Sterne), in the Cathedral of Bristol. From this time his occupation was incessant. He was employed by public bodies and private individuals; and so numerous are his works, that to enumerate them all, or to specify the precise order in which they

appeared, would be difficult. Among the principal may be mentioned, in addition to those already referred to, the monument to Lord Chatham in Westminster Abbey, erected by the King and Parliament at a cost of £6000[1]; the statues of Dr. Johnson (1785), John Howard and Sir William Jones (1795), in St. Paul's Cathedral; the two groups on the front of Somerset House, and the bronze figure of 'Thames,' in the courtyard; the figures in the pediment of the late East India House; a statue of Judge Blackstone for All Souls' College, Oxford, and one of Henry VI. in the Ante-Chapel at Eton; Lord Cornwallis at Calcutta; and Dr. Anderson and the Earl and Countess of Effingham at Jamaica. He felt that his best works were his statues, and he had the good sense to disclaim any pretensions to that knowledge of the antique which he was accused of wanting, asserting that in the study of living nature he sought for excellence, as the ancients used to do. The plain realities of life were within his grasp—works of imagination requiring refined perception of beauty, were not.

He had throughout his life followed the Methodist profession, and sustained a high character for religion and morality. He wrote a series of epitaphs with a view to correct the common violation of taste in such compositions, and in his letters and conversation he always infused a religious element. In the prime of fame and health he was suddenly attacked with inflammation in the bowels, which proved fatal in less than two days, and he died at his house in Newman Street, on the 6th of August, 1799. At the time several of his monuments

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[1] It is stated that Bacon prepared a large model for this monument, and availed himself of the King's favour to show it to him privately, and thus to obtain the order for the work. As it was always the privilege of the Royal Academy to select one of the designs of the competing sculptors for Public Works, he gave his brethren some offence by this manœuvre, and yet more by a proposal to erect *all* the Government monuments at a certain percentage below the usual price—a proposal which was very properly rejected.

were left unfinished; these he directed should be completed by his second son, John Bacon.

His wealth—the well-earned fruits of a life of industry—amounting to £60,000, he divided equally among his children. He was buried in Whitfield's Chapel, in Tottenham Court Road, London; and the following inscription, written by himself, was engraved on a plain tablet over his grave: "*What I was*, as an artist, seemed of some importance while I lived; but what I really was, as a believer in Jesus Christ, is the only thing of importance to me *now*."

THOMAS BANKS, R.A., was born on the 22nd of December, 1735, at Lambeth, and was the son of the land-steward of the Duke of Beaufort, who intended to educate him for the profession of an architect, and placed him under Kent for that purpose. With him he remained seven years, but young Banks had formed a decided preference for sculpture, and stimulated by the offers made by the Society of Arts of premiums for models in sculpture, he devoted himself to the study of that art, and obtained several of the honours conferred by the Society. Until the institution of the Royal Academy, he appears to have been self-taught as a sculptor. He entered the schools of the Academy in 1769, and in 1770 obtained the gold medal for his bas-relief of 'The Rape of Proserpine.' In 1771 his reputation was increased by a group representing 'Mercury, Argus, and Io;' and in the following year he was sent to Rome, as the travelling-student from the Academy for three years, and through the liberality of his father, and the portion obtained with his wife (Miss Wooton), his resources were not limited to the allowance from the Academy. His first work executed in marble was 'Caractacus before Claudius,' a bas-relief both grand and simple, which was long one of the ornaments of the Duke of Buckingham's seat at Stowe: 'Pysche Stealing the Golden Flame,' intended for a portrait

of the Princess Sophia of Gloucester, and a statue of 'Love seizing the Human Soul' followed, both being distinguished by grace and symmetry of form, accuracy of contour, and classical elegance. While in Rome he discovered that the Italian sculptors were far more skilful in the mere working of the marble than our own, and he took lessons in carving of Cappizoldi, a distinguished Roman sculptor. He returned to England in 1775, and took up his abode at No. 5 Newman Street, Oxford Street. He was elected an Associate in 1784, and a Royal Academician in the following year.

Although he had acquired fame, he had hitherto found little profit, for neither in Rome nor in this country was his success equal to his expectations — Nollekens being at that time the established favourite for busts, and Bacon for statuary. In 1784, therefore, he accepted an invitation from the Empress Catherine, and went to Russia. 'Cupid with a Moth,' executed for the Empress, was his principal work in that country. He received commissions for one or two others, to represent 'The Armed Neutrality,' but the subject being uncongenial to him, he returned after two years to England. His first work after his return was 'The Mourning Achilles,' a cast greatly admired both for its classic beauty and its natural truth. It was presented after his death to the British Institution, where it may still be seen. Among his many subsequent performances, the best of those not yet mentioned were an alto-relievo of 'Thetis consoling Achilles,' and another of 'Shakspeare, attended by Poetry and Painting,' executed for Alderman Boydell, and now in front of the British Institution in Pall Mall. The 'Falling Titan,' which he presented to the Royal Academy on his election, is a very fine production.

His first production in monumental sculpture excited great attention, — this was a memorial to the only daughter of Sir B. Boothby, now in Ashbourne Church, Derbyshire. The child is represented on her couch

asleep; and when the monument was exhibited at Somerset House, placed in the middle of the room, it attracted the especial notice of Queen Charlotte and the Princesses, and awakened deep feelings in many a mother's heart. The tomb to Woollett the engraver, in the cloisters of Westminster Abbey, was his next work. Later in life he executed the monuments of Captains Westcott and Burgess in St. Paul's, and of Sir Eyre Coote in Westminster Abbey, in which with very questionable taste, he attempted to improve the poetic feeling of our public monuments. His strength was in subjects purely ideal, but he became weak in applying his lofty imagination to the plain realities of life.

Banks died on the 2nd of February, 1805, and was buried on the south side of Paddington Churchyard. A tablet was set up in Westminster Abbey bearing this inscription:—"In Memory of Thomas Banks, whose superior abilities in the profession added a lustre to the arts of his country, and whose character as a man reflected honour on human nature." As he advanced in years he grew strict in religious duties, and by his purity of life and elevation of intellect, was held in great regard by many friends. After his death, Flaxman delivered an eloquent discourse on his genius and character. He lived simply, but was always generous in rendering personal visits of sympathy and help to the poor, and in encouraging art in all its forms. He made a collection of drawings, &c., by the old masters, and left behind him a large number of masterly sketches of his own.

The two Architects who were added to the number of Royal Academicians during the Presidency of Sir Joshua Reynolds, were James Wyatt and John Yenn.

JAMES WYATT, R.A., was one of the most extensively patronised architects of the last century; but although the commissions he received were both numerous and

extensive, he was far from accumulating a large fortune, and was often involved in pecuniary difficulties. He was the son of a farmer, who was also a dealer in timber, and was born at Barton Constable, in Staffordshire, in 1746. While quite a boy he so forcibly attracted the attention of Lord Bagot, by the germ of talent he discovered in him, that when that nobleman went to Italy as Ambassador to the Pope, he took James Wyatt with him (although then only fourteen) that he might have an opportunity of studying architecture in Rome. There he spent three or four years examining and measuring the chief remains of ancient architecture. Thence he proceeded to Venice, where he studied for two years under Vincentini, an architect and painter, and returned to England in 1766. In 1770 he was elected an Associate of the Royal Academy, and at that time commenced the work by which he first acquired celebrity, the *old* Pantheon in Oxford Street, which was finished and opened in 1772. It was fitted up in a style of great splendour, and the 'Rotunda' or great room was the rendezvous of the gay and fashionable world — so much so that Walpole called it the winter Ranelagh of the metropolis. It was unfortunately burnt down in January, 1792, and no detailed drawings were preserved of the interior, as designed by Wyatt. The front and portico in Oxford Street were rebuilt and altered after the fire.

The fame which this resort of the fashion of the day obtained for its architect, led to his receiving numerous commissions to erect mansions in various parts of the country, which are regarded as great improvements on the usual designs then in vogue for private residences, not so much in architectural form, as in the superior accommodation and refinement of comfort, which he introduced into domestic buildings. There is a degree of sameness in his simple Greco-Italian residences, which may perhaps be accounted for by the statement which is made, that his engagements were so numerous that he gene-

rally sketched out his design in the carriage as he travelled to the place where it was to be erected. In 1778 he was employed in making additions to some of the colleges at Oxford, and having turned his attention for some years chiefly to the study of Gothic architecture, he made his first effort in this style at Lee near Canterbury, in the mansion he erected for Mr. Barrett.

In this new manner, Wyatt gained as much popularity as in his former one; and if subsequent architects have far excelled him, it must not be forgotten that we owe to him in a great measure the practical revival of the Gothic style; for that which his successors found delineated and measured for them on paper ready for reference, he had to draw and measure for himself, and thus to acquire by great labour, a knowledge of all its elaborate details. In this style he was extensively employed at Oxford, in the observatory, the library of Oriel College, and alterations at Balliol; and also in making restorations at Salisbury and Lichfield Cathedrals. Unfortunately he was reckless in dealing with relics of antiquity, and many of his incongruous adaptations of pieces of monuments and bits of altar screens, to form "restorations," have earned for him among antiquarians and archæologists the name of "the destroyer." In 1795 he erected Fonthill Abbey for Mr. Beckford, and in the following year the castellated Royal Military Academy at Woolwich. The latter commission he owed to the fact that in 1796 he succeeded Sir William Chambers as Surveyor-General, and as such, was subsequently employed at the House of Lords, and at Windsor Castle by George III. In 1801 he made designs for Downing College, which were not, however, approved, and were severely censured by Mr. T. Hope. The addition of wings to the House at Chiswick; a Gothic palace commenced at Kew, and since demolished; Cashiobury; and Mausoleums at Cobham and Brocklesby, were among his later works. He died on 5th September, 1813, from

the effects of an accident, having been overturned in a carriage, while travelling from Bath to London. He left a widow and four sons, one of whom was the architect of Drury Lane Theatre. He became an R.A. in 1785, and in 1805, during the period in which the office of President of the Royal Academy was vacated by Benjamin West, it was filled by Mr. Wyatt—but it can only be regarded as a temporary appointment during a party strife, until the division among the members was healed, and peace restored.

JOHN YENN, R.A., was a student at the Royal Academy in 1769. In 1771 he gained the gold medal for the best architectural design for a "nobleman's villa," and was elected an Associate in 1774. By the designs he exhibited at the Royal Academy, he seems to have been chiefly employed in domestic architecture, erecting mansions in town and country for the nobility and gentry. He was elected a Royal Academician in 1791, and was appointed treasurer in 1796, holding the office by special warrant under the King's sign-manual, in succession to Sir William Chambers. This appointment he resigned in 1820, and he died in the following year.

CHAPTER VII.

ASSOCIATES ELECTED DURING THE PRESIDENCY OF SIR JOSHUA REYNOLDS, WHO DID NOT SUBSEQUENTLY BECOME ROYAL ACADEMICIANS.

Associate Engravers: T. Major, S. F. Ravenet, P. C. Canot, J. Browne, T. Chambers, V. Green, F. Haward, J. Collyer, J. Heath.

Associates: J. George, E. Martin, A. Zucchi, M. A. Rooker, W. Pars, N. T. Dall, B. Rebecca, W. Tomkins, T. Elmer, E. Edwards, W. Parry, J. H. Mortimer, J. Nixon, H. Hone, G. Stubbs, J. Wright, E. Stevens, Joseph Bonomi.

IT was determined very early in the history of the Royal Academy that the claim to full academic honours should be reserved for those who had previously been recognised as deserving of the rank of associates. Consequently in the preceding chapter we have referred to a large number of those who were elected associates during the presidency of Sir Joshua Reynolds, for within the same period no less than thirty-one were chosen to fill the higher grade of Royal Academicians. Eight others, who were chosen associates prior to 1791, were afterwards elected to full membership, and of them we shall have to give an account hereafter. These were Philip Reinagle, W. R. Bigg, Sir F. Bourgeois, Sir R. Smirke, Thomas Stothard, Sir T. Lawrence, Henry Tresham, and N. Marchant.

Fifty-eight associates were elected between 1770 and 1791. Nine of these were engravers in the separate class appointed for that branch of art, 31 have already been mentioned as Royal Academicians, and 18 others re-

mained in the rank of associates,—sixteen of these being painters, and two architects.

The ASSOCIATE ENGRAVERS first elected (in 1770) were Thomas Major, Simon Ravenet, P. C. Canot, John Browne, and Thomas Chambers. The full complement of six was obtained in 1775, by the addition of Valentine Green. Three death vacancies were subsequently filled as follows: in 1783, Francis Haward; 1786, Joshua Collyer; and in 1791, James Heath.

THOMAS MAJOR, A.E., was born in 1720. In early life he resided in Paris, where he engraved several plates after Wouvermans, Berghem, and others. On his return to England, he was employed on a variety of subjects,—portraits of Earl Granville, Cardinal Pole, and others; landscapes after Claude and Poussin; and general subjects after Murillo, Teniers, &c.,—all of which he produced in a neat, firm style, displaying good qualities of effect and execution, and especially a feathery lightness in his etching of foliage. In 1786 he published a set of twenty-four prints, after the designs of J. B. Borra, illustrating the 'Ruins of Pæstum.' His merits as an engraver are considerable, and for several years he held the appointment of seal-engraver to the King. He was an early friend of Gainsborough, and engraved his fine 'Madonna.' In 1770 he was elected as an Associate Engraver of the Royal Academy. He died at his house in Tavistock Row, Covent Garden, on the 30th of December, 1799, in his 80th year.

SIMON FRANCIS RAVENET, A.E., was a Frenchman, and was born in Paris in 1706. He was a pupil of Le Bas, and practised his art with considerable success in his own country, until invited by Hogarth to England, to take part with Baron and Scotin in executing the engravings from his pictures of 'Marriage à la Mode.' He settled in

London about 1750, and was largely employed among the booksellers, and also by Boydell. He copied Houbraken's portraits, for Smollett's "History of England;" the 'Four Ages,' after Mercier; 'Sophonisba;' and the 'Story of Tobias,' besides a variety of subjects after the great Italian masters, and several portraits by Reynolds and others. He gave both colour and brilliancy to his engravings, and finished them with great precision. His son also followed the same profession, and W. W. Ryland was his pupil. He was elected an Associate Engraver in 1770, and died in April, 1774. He was buried in Old St. Pancras Churchyard.

PETER CHARLES CANOT, A.E., was also a Frenchman, and was born in 1710. He came to England in 1740, and resided in this country during the remainder of his life. He engraved a large number of landscapes: among them two views of Westminster and London Bridge, after Scott; a series of marine views and sea-engagements, after Paton; twelve sea-pieces by Peter Monamy; Views on the St. Lawrence River, by Swain; and several works of Vandevelde, Teniers, Pillement and Claude. His plates were very popular, and many of them, especially his sea-pieces, possess great merit. He was elected an Associate Engraver in 1770, and died in Kentish Town in 1777.

JOHN BROWNE, A.E., was born at Oxford in 1742, and was a pupil of Tierney at the same time with William Woollett, who worked with him in a style of landscape engraving, effected by the union of etching and the graving tool, which greatly increased the polish and effect of their works. Many of the plates he etched were finished by Woollett: among them, 'Celedon and Amelia,' from Thomson's "Seasons;" the 'Jocund Peasants,' &c. Those which are exclusively his own are etched and engraved in a masterly style. His best work is perhaps 'St. John preaching in the Wilderness.' He displayed great judg-

ment in the selection of his subjects, chosen chiefly from the landscapes of Claude, Poussin, Rubens, and Hobbema. He was elected an Associate Engraver in 1770, and died at Wandsworth on the 2nd of October, 1801, in his 60th year. His widow received a pension from the Academy for thirty years from that date. Boydell and other print-sellers gave him ample employment, and in private life he bore a high character for uprightness, integrity and good nature.

THOMAS CHAMBERS, A.E., was born in London about the year 1724. He was of an Irish family, and studied drawing and engraving both in Dublin and Paris. Alderman Boydell employed him to engrave several large plates for him, of which the best are 'St. Martin dividing his Cloak,' after Rubens, and 'A Concert,' after Caravaggio. There was great freedom and firmness in his manner, but the effect was not pleasing, and his drawing was not altogether correct. He engraved several portraits for the booksellers, and most of those in Walpole's "Anecdotes of Painters." His principal works are 'Mrs. Quarrington as St. Agnes,' after Reynolds, and the 'Death of Marshal Turenne.' He was elected an Associate Engraver in 1770. Occasionally he was the assistant of Grignion, but he did not prosper in his profession, and unhappily, being pressed by his landlord for the rent owing for the rooms he occupied in Little St. Martin's Lane, he left his home in distress of mind, and his body was found floating in the river, near Battersea, a few day afterwards. This happened in 1789.

VALENTINE GREEN, A.E., was celebrated as one of the most eminent mezzotint engravers of the early English School. He was born at Hales Owen, near Birmingham, in 1739. His father intended him to follow the profession of the law, and he was accordingly placed with a practitioner at Ensham, in Worcestershire; but disliking this employment,

after spending two years in a lawyer's office, he left it, without his father's concurrence, and became the pupil of a line engraver at Worcester. In 1765 he came to London, and began to turn his attention to mezzotint, in which style, without instruction, he attained to rare excellence. M'Ardell and Earlom share with him the credit of carrying this branch of the art to a perfection never previously attained. He acquired great reputation by his many prints after West, especially two large plates, published a few years after his arrival in London, of the 'Return of Regulus to Carthage' and 'Hannibal swearing Enmity to the Romans,'—two of West's best works, originally painted for George III., and now at Hampton Court. One of Green's masterpieces is the 'Stoning of St. Stephen,' also after West. In 1775 he was elected one of the six Associate Engravers of the Royal Academy, and in 1782 published a "Review of the Polite Arts in France, compared with their Present State in England." He also wrote the "History of the City of Worcester."

In 1789 he was granted the exclusive privilege of engraving the pictures of the Düsseldorf Gallery by the Elector of Bavaria, who conferred on him the title of Hof Kupfersticher (court engraver). By the year 1795 he had published twenty-two prints of that collection; but, unfortunately, when the city was besieged by the French, in 1798, the castle and gallery were demolished, and his property and prospects of remuneration for his labours at once destroyed. He executed sixteen plates from Sir Joshua Reynolds's portrait-pieces, and a like number of plates from West's historical subjects. Besides these, he engraved several large plates after Rubens, including the 'Descent from the Cross,' at Antwerp; and by unremitting exertion, during a period of nearly forty years, produced about 400 plates after the most celebrated ancient and modern painters. On the foundation of the British Institution, in 1805, he was appointed keeper, and gained alike the respect of the public and of the artists

by his zealous exertions in that capacity. He died in St. Alban's Street, London, on the 6th of July, 1813, in his 74th year.

FRANCIS HAWARD, A.E., was born on 19th of April, 1759, and became, in 1776, a student at the Royal Academy, of which he was elected an Associate Engraver in 1783. He was chiefly employed in copying the portraits made by Sir Joshua Reynolds, and the fancy pieces designed by Angelica Kauffman. One of the best specimens of English engraving is the copy he made of Reynolds's famous picture of 'Mrs. Siddons as the Tragic Muse.' Other admirable examples of his style are the 'Infant Academy' and 'Cymon and Iphigenia,' after the same master. Of his portraits, the best is that of the Prince of Wales, 1793. He lived at 29 Marsh Street, Lambeth, and died there in 1797. His widow afterwards received a pension from the Royal Academy for forty-two years.

JOSEPH COLLYER, A.E., was born in September, 1748, and was a pupil of Anthony Walker. On the death of his master he at once sought to form a connection among the booksellers, his neat style of engraving suiting admirably for book-illustration. In this way he obtained adequate employment, and subsequently attracted the notice of Alderman Boydell, for whom he made an engraving after D. Teniers, and also of the 'Irish Volunteers,' by Wheatley, in which he took a higher rank in his profession. Subsequently he won great praise by his copies of Sir J. Reynolds's 'Venus' and 'Una,' in the manner of chalk, closely imitating, not only the character of the originals, but also the touches and pencil of the master. He also engraved, with great success, the 'Girl with a Cat;' the portrait of 'Miss Palmer,' the niece of Sir Joshua; and of Reynolds, by himself. He became a student of the Royal Academy in 1771, and was elected an Associate Engraver in 1786. Subsequently he was appointed por-

trait-engraver to Queen Charlotte. The date of his decease is not known.

JAMES HEATH, A.E., born in 1765, was a pupil of Collyer, and must have derived from his instruction some portion of that talent which distinguished his style. His numerous engravings gave a new impetus to the then rising taste for book-illustration, since his execution far excelled that of his predecessors in the same class of works. In the beginning of his career he engraved several portraits published in "Lord Orford's Works and Correspondence." Subsequently the designs of Stothard were his especial study, and both engraver and artist gained celebrity by the perfect rendering which the burin of the one gave to the graceful drawings of the other. The publications of Harrison and Bell, in which these prints appeared, were eagerly sought for, and are still valued for the sake of these illustrations. His larger plates are the 'Death of Major Pierson,' after Singleton; the 'Dead Soldier,' after Wright; the 'Riots in 1780,' after Wheatley; the 'Death of Nelson,' after West; and several scenes from 'Shakspeare,' after Smirke and Peters. The print of the 'Canterbury Pilgrims,' after Stothard, was also completed by him. He was elected an Associate Engraver in 1791, and was appointed engraver to the King. He died in 1835.

Passing from the associate engravers elected during the presidency of Sir Joshua Reynolds, we now have to notice the sixteen painters elected as associates during the same period, who did not subsequently attain to the higher rank of Royal Academicians. These were elected as follows:—in 1770, George James, Elias Martin, Antonio Zucchi, Michael Angelo Rooker, and William Pars; in 1771, N. T. Dall, B. Rebecca, and William Tomkins; in 1772, Stephen Elmer; in 1773, Edward Edwards; in 1776, William Parry; in 1778, John Mortimer and James Nixon; in 1779, Horace Hone;

in 1780, George Stubbs; and in 1781, Joseph Wright, of Derby.

GEORGE JAMES, A.R.A., was a portrait painter. He studied for some years in Rome, and was elected an Associate in 1770. He commenced his profession in Dean Street, Soho, but afterwards, in 1780, removed to Bath. There he found ample employment, and during many years contributed a large number of portraits, and some fancy pieces, carefully painted, and not inelegant in design and execution, to the exhibitions. He inherited property from his grandfather, who built Meard's Court, in Dean Street, and married a lady of fortune; so that he was, to a great degree, independent of his profession, nor did he take a very high rank in it. A few years before his death he went to reside at Boulogne, and there, in common with many more of our countrymen, fell a victim to Robespierre's tyranny, and was confined in a dismal prison. His constitution sank under this cruel oppression, and he died early in the year 1795.

ELIAS MARTIN, A.R.A., was admitted a student of the Royal Academy in 1769, and an Associate in 1770; and appears to have divided his talents between landscapes and portraits. The former seem to have been chiefly views in this country and in Sweden, some of them of an architectural character,—the latter, chalk drawings of ladies and children. The period of his decease is unknown; but his name was not removed from the list of associates till 1832,—it being supposed that he was then dead, sixty-two years having elapsed since his election.

ANTONIO ZUCCHI, A.R.A., an Italian artist, long resident in England, was an exhibitor at the Royal Academy from its foundation, contributing views of ruins of ancient temples, and similar works. He became an Associate in 1770. He was brought to this country by the brothers

Adam, the architects, who employed him to paint decorations for the edifices erected by them. He painted ceilings for the Queen's house, in St. James Park (old Buckingham House), and at Osterley Park. These works were executed in a light and pleasant manner, and were chiefly scenes of poetic and mythological history. He became, in 1781, the husband of Angelica Kauffman; but the union did not prove a happy one. In August of that year he went with her to Rome, where he continued to reside till his death in December, 1795.

MICHAEL ANGELO ROOKER, A.R.A., was the son of Edward Rooker, an engraver of architectural subjects, and was born in London in 1743. His father first instructed him in the art of engraving, and he was subsequently a pupil of Paul Sandby, who taught him landscape and water-colour painting, and whose style he very closely followed, drawing with great care, and enlivening his scenes with well-sketched figures. In 1769 he became a student at the Royal Academy, and was one of the first associates elected in the following year. In 1772 he exhibited a view of 'Temple Bar,' which possessed considerable merit, and was much admired. His views of the colleges, which he engraved for the Oxford Almanac for several consecutive years (for each of which he received fifty guineas), are still admired as works of great merit. They comprise some of the best views taken of that interesting city. For several years Rooker was the principal scene-painter for the Haymarket Theatre. He died on the 3rd of March, 1801, and was interred in the burial-ground of St. Martin-in-the-Fields, in the Kentish Town Road. The remainder of his drawings were sold after his death for £1240.

WILLIAM PARS, A.R.A., was born in London in 1742, and first learnt the rudiments of art at Shipley's drawing school, in the Strand. Subsequently he studied in the

St. Martin's Lane Academy; and on the opening of the Royal Academy, became a student there. In 1764 he gained the Society of Arts' twenty-guinea premium for historical painting. When the Dilettanti Society proposed that a party of gentlemen should proceed to Greece to make further researches among the remains of antiquity to be found in Ionia, Pars was chosen draughtsman to the expedition, and was absent from England from this cause for three years. Subsequently he accompanied the then Lord Palmerston on a tour through Italy and Switzerland, to make drawings of the most remarkable ruins and antiquities; many of these were engraved in aquatinta by Paul Sandby. He was elected an Associate in 1770, and in 1774 was chosen by the Dilettanti Society to receive the pension for a certain number of years which they then determined to bestow upon some rising artist, to enable him to complete his studies in Rome. There he remained, pursuing his studies, until the year 1782, when he died of a fever, which abruptly terminated his career in his 40th year.

NICHOLAS THOMAS DALL, A.R.A., was a native of Denmark, who settled in London about 1760. Eight years afterwards he obtained the first premium for the best landscape painting, given by the Society of Arts. He was chiefly occupied in painting scenes for Covent Garden Theatre; but he nevertheless found time, after his election as an Associate in 1771, to contribute a large number of landscapes to the Royal Academy exhibitions, chiefly views in Yorkshire, where he was extensively employed by the Duke of Bolton, Lord Harewood, and the owners of property in that county. He died in Great Newport Street, in the spring of 1777, leaving a widow and children, for whose aid the managers of Covent Garden Theatre gave a benefit, out of respect to the artist.

BIAGIO REBECCA, A.R.A., was a student at the Royal

Academy in 1769, and was chosen an Associate in 1771. In that year he contributed a painting of 'Hagar and Ishmael' to the exhibition, and 'A Sacrifice to Minerva' in 1772, but nothing for several subsequent years. He also contributed towards the ornamentation of the new rooms of the Academy at Somerset House. He died in his lodgings in Oxford Street, aged seventy-three, on the 22nd of February, 1808.

WILLIAM TOMKINS, A.R.A., the son and nephew of artists, was born in London, about the year 1730. In 1763 he obtained the second premium of twenty-five guineas for the best landscape, offered by the Society of Arts, and in 1771 became an Associate of the Royal Academy. He made some copies after Claude Lorraine, and from Hobbema, and other Dutch artists, and painted numerous landscapes, and views of gentlemen's seats, in the West and North of England; also, a series of views, for which he received a commission from the Earl of Fife, of his lordship's seat in Scotland. He died in Queen Anne Street, East, on the 1st of January, 1792, leaving two sons, one of whom was celebrated as an engraver (a pupil of Bartolozzi), and the other also worked in aquatinta.

STEPHEN ELMER, A.R.A., elected an Associate in 1772, is principally remembered as a painter of dead game and objects of still-life, which he executed with a very bold pencil, and with striking fidelity to nature. He died in 1796, at Farnham, in Surrey, where he resided during the greater part of his life. An exhibition of his works was made by his nephew in 1799, when 148 pictures were collected. Many of those remaining unsold were destroyed by fire in Gerrard Street, Soho, in February, 1801, together with a choice collection of prints by Woollett.

EDWARD EDWARDS, A.R.A., was born on the 7th of March,

1738, in Castle Street, Leicester Square, where his father was a carver, at which trade his son was employed, till he showed a decided taste for drawing, when he took lessons from a master; in 1759 was admitted a student at the Duke of Richmond's Gallery, and eventually became a member of the St. Martin's Lane Academy. Subsequently he was employed, both by the Society of Antiquaries and by Alderman Boydell, to make drawings from the works of the old masters. He contributed a scene from the "Two Gentlemen of Verona" to the Shakspeare Gallery, and painted Scriptural and classic subjects, and portraits, which he exhibited at the Royal Academy. He was one of the students in its schools from 1769, and was chosen an Associate in 1773. In 1775 he was employed by Mr. Udny, by whose aid he visited Italy, carefully studying art and nature in that country. On three occasions he obtained prizes from the Society of Arts for drawing, historical painting, and landscape. On the death of Samuel Wale he was appointed, in 1788, teacher of perspective at the Academy, and continued to fulfil the duties of that office till his death. He published a treatise on the subject, and the "Anecdotes of Painters," bearing his name, which he compiled at intervals during his life, as a continuation to those of Walpole, and which contain much interesting information in regard to the history of art in this country at the commencement of the reign of King George III. He painted many excellent arabesques for the Hon. Charles Hamilton, at Bath, in 1782–3, and for Horace Walpole in the following year; and finished, in 1792, a series of fifty-two etchings, of various subjects. He died on the 19th of December, 1806, and was buried in Old St. Pancras Churchyard.

WILLIAM PARRY, A.R.A., was born in London in 1742, and was the son of the celebrated blind Welsh harpist, for whose concerts he made a small etching, which served as a card of admittance, representing his father playing on the harp.

First learning drawing in Mr. Shipley's school, he next studied from the antique in the Duke of Richmond's Gallery, and afterwards became a pupil of Sir J. Reynolds. About the same time he studied in the St. Martin's Lane Academy, and in 1769 entered the Royal Academy schools. He was so fortunate as to gain several premiums from the Society of Arts, and to obtain the patronage of Sir W. W. Wynne, by whose generosity he was enabled to visit Italy in 1770. After four years he returned to England, and in 1776 was chosen an associate of the Royal Academy. For a year or two he practised portrait painting; but meeting with little encouragement, he went back to Rome in 1778, and remained there for several years, until ill-health compelled him to return to England. He only survived a short time, and died on the 13th of February, 1791.

JOHN HAMILTON MORTIMER, A.R.A., was born in 1741 at Eastbourne, Sussex, where his father was the collector of customs. From an uncle who was an itinerant artist, he acquired a strong inclination to become a painter, and his father gratified his wish by paying a hundred pounds premium to Hudson, to receive him as a pupil. He had already practised sketching near his rough sea-coast home; now he desired to learn colouring, and finding he could do little with Hudson, he left him to study with Pine, a good colourist, and to draw from the antique in the Duke of Richmond's gallery. There he gained the favourable notice both of Cipriani and Moser, and the Duke wished to retain him to paint the walls and ceilings of his mansions, after the fashion of those days. But Mortimer had a higher ambition, and disputed with Romney, in 1765, the claim to the prize of fifty guineas, offered by the Society of Arts for the best historical picture, in his painting of 'Edward the Confessor seizing his Mother's Treasures.' He subsequently had adjudged to him by the same society one hundred guineas for his picture of 'St.

Paul converting the Britons,' which afterwards became the property of Dr. Bates, who presented it in 1778 to the church of Wycombe, Bucks. He acquired the friendship of Reynolds, and attracted the notice of the King, for whom he painted a coach-panel, with a representation of the 'Battle of Agincourt;' and by his pictures of 'King John granting Magna Charta to the Barons,' 'Vortigern and Rowena,' and other similar works, he successively increased his celebrity.

Unfortunately his habits were dissipated, and his herculean frame and handsome figure were shattered and spoiled by frequent over-indulgence and excess. Repenting of these misdoings, he married, painted from his own experience 'The Progress of Vice,' pointed the moral of his own changed feelings in the 'Progress of Virtue,' and leaving London life and its temptations, went to reside at Aylesbury. Here he lived a quiet, sober, and even religious life. He came back to London in November 1778, took up his abode in Norfolk Street, Strand, and was apparently in improved health; but on the 4th of February following he died from the effects of a sudden and severe attack of fever in the 38th year of his age. Although he had never exhibited at the Royal Academy, he had been chosen an Associate in 1778, and by the especial wish of the King was to have been raised to the highest honours of the Academy, when his career was thus suddenly closed. He was buried by the side of the altar in the church of High Wycombe, near the picture he painted.

Mortimer was not a good colourist, and his portraits were not pleasing, although his drawings in black and white chalk were very effective. In design he was eminently successful, both in historical, and in wild fanciful subjects. He was especially celebrated for groups of banditti, the originals of which were the hordes of smugglers on the coast near his early home. His rapid power of sketching made him popular as an illustrator of books

and he also designed 'the Elevation of the Brazen Serpent in the Wilderness,' for the great window of Salisbury Cathedral, and cartoons for the stained glass in Brasenose College, Oxford. For fine drawing, ease and freedom of touch, few of his compeers excelled him; but there was extravagance in some of his conceptions, and many of his best designs were marred by the cold dull colours with which he afterwards clothed them.

JAMES NIXON, A.R.A, one of the first students at the Royal Academy, who was elected an Associate in 1778, was a portrait and miniature painter, and exhibited a variety of works in these styles at the exhibitions. He was also employed to paint many histrionic scenes, which he executed in a masterly style in oil-colour, and to illustrate popular poems, &c. He was limner to H.R.H. the Prince Regent, and principal miniature painter to H.R.H. the Duchess of York. He died on the 9th of May, 1812, aged 71, at Tiverton in Devonshire.

HORACE HONE, A.R.A., was also a painter of portraits, in oil-colours, miniature, and enamel. He had many fashionable sitters, and was appointed miniature painter to the Prince of Wales, retaining that situation when H.R.H. became Prince Regent. He was elected an Associate in 1779, and died in 1825.

GEORGE STUBBS, A.R.A., was famous as a painter of animals, and especially excelled in portraits of horses and dogs. He was born at Liverpool in 1724, and at the age of thirty went to Rome to study. He afterwards settled in London, and steadily pursued the especial line of art he had chosen. In 1766, he completed his work on "the Anatomy of the Horse," which was illustrated with plates etched by himself after his own designs. Before his death, he published three numbers of another work under the title of "A Comparative Anatomical Exposition of the

Structure of the Human Body with that of a Tiger and a Common Fowl," in thirty tables. Many of his paintings were engraved by Woollett, Earlom, Green, and others. Among these the plate by Woollett of his 'Spanish Pointer,' is a fine specimen. Although Stubbs was chiefly employed in painting portraits of the most celebrated racehorses of his time, he showed by his picture of 'Phaeton with the Horses of the Sun,' that his talents were capable of a higher exercise. In 1780 he became an Associate, and was elected in the following year a Royal Academician; this honour, however, he declined. He died on the 10th of July, 1806.

JOSEPH WRIGHT, A.R.A., distinguished from others of the same name as "of Derby," was the son of an attorney of that town, and was born there in 1734. He came to London in 1751, and became a pupil of Hudson, the portrait painter, at the same time with Mortimer. On leaving this master he returned to Derby, and commenced his career as a portrait painter with fair prospects of success. In 1765, he sent two pictures to the London Exhibition of the Society of Artists; and in the following year exhibited three pictures of fire-pieces and candle-light subjects, which were much admired. In 1773 he married, and soon afterwards set out for Italy, visiting Rome and other places during the interval between this period and the year 1775, when he returned home and established himself at Bath. While at Rome, he made some drawings from the frescoes of Michael Angelo in the Sistine Chapel, which are said to have preserved admirably the character of the originals. In 1777 he settled at Derby, and remained there until his death in 1797.

In 1781 he was elected an Associate of the Royal Academy, but subsequently requested that his name might be erased from the list,—it is said because Edmund Garvey was chosen a Royal Academician before him. In 1785 he made an exhibition of his works in a large room

in the Piazza, Covent Garden, where he collected together twenty-four of his pictures, among which were several illustrating the effects of fire-light, a style of work for which he had a great taste,—the best of these was 'The Destruction of the Floating Batteries off Gibraltar.' Subsequently he occasionally sent his works to the Academy exhibitions; in his later years he chiefly painted landscapes,—his last work being 'the Head of Ullswater Lake,' a large picture of great merit. His best historical pieces are 'the Dead Soldier,' 'Edwin at the Tomb of his Ancestors,' 'Belshazzar's Feast,' 'Hero and Leander,' 'the Lady,' in "Comus," and the 'Storm Scene' in the "Winter's Tale," painted for Alderman Boydell. His landscapes displayed equal excellence and great variety; his Italian views, 'Cicero's Villa,' and 'Mæcenas' Villa at Tivoli,' 'the Eruption of Mount Vesuvius,' and the 'Fireworks exhibited from the Castle of St. Angelo at Rome,' exhibit the Wilsonic effect which he sometimes produced, and the effects of fire which he so admirably rendered. He drew and coloured well, both in figures and landscapes; but his works having been purchased from the easel by his own townsmen, or preserved in his family, are rare, and little known except by the engravings from them.

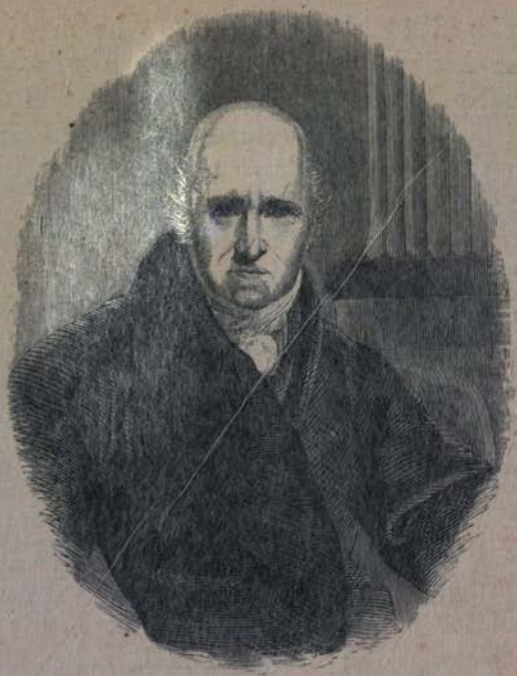
Two architects were included among the early Associates.

EDWARD STEVENS, A.R.A., who was elected in 1770 and died in 1775, and who in the interval exhibited drawings from the buildings which he designed, the Royal Exchange at Dublin, and other works of secondary importance: and

JOSEPH or GUISEPPE BONOMI, A.R.A., who was born at Rome in 1739, and studied architecture in that city under the Marchese Teodoli. In 1767 the Brothers Adam invited him to England, and he was for many

years employed by them. In 1775 he married Rosa Florini, the cousin of Angelica Kauffman, who, when she left England to reside with her husband Zucchi at Rome, persuaded Bonomi also to return to Italy, but he did not remain in that country above a year, afterwards taking up his abode at No. 76 Titchfield Street, Oxford Street. In November 1789 he was elected an Associate of the Royal Academy, but never became a Royal Academician, although, as we have elsewhere stated, it was the strong wish of the President to raise him to that rank, in order that he might succeed to the professorship of perspective, then vacant; his failure in this object led Reynolds for a time to resign the presidency of the Academy.

Bonomi's most celebrated work is the splendid mansion at Roseneath in Dumbartonshire, erected for the Duke of Argyle in 1803, but left unfinished. He had previously made additions to Langley Hall in Kent in 1790; designed the chapel for the Spanish embassy in 1792; Eastwell House in Kent, 1793; Longford Hall, Salop, and Laverstoke, Hants, in 1797. In 1804 he was appointed Honorary Architect to St. Peter's at Rome, and made designs for the new sacristy. He died on the 9th of March, 1808. Two of his sons have attained to eminence, the eldest as an architect, and another (Joseph) as a traveller and writer on Egyptian antiquities, who has recently (March 1861) been elected Curator of the Soane Museum by the President and Council of the Royal Academy.



Benjamin West, P.R.A., from the Portrait by Sir Thomas Lawrence

CHAPTER VIII.

THE ROYAL ACADEMY UNDER THE PRESIDENCY OF BENJAMIN WEST, 1792—1820.

Qualifications of West for the Office of President — His Addresses — The Fate of Proctor the Sculptor — Publication of Bromley's "History of the Fine Arts" — Anthony Pasquin's Attacks on the Royal Academy — Royal Warrant for the Appointment of a Treasurer to succeed Sir William Chambers — Finances of the Academy — Pension Fund established — Dispute between the General Assembly and the Council — Barry's Dismissal from the Office of Professor of Painting and from the Academy — Grant towards the Fund for the Exigencies of the State — Laws as to Students amended — Award of Pensions to Widows of deceased Members — Illness of the King, as it affected West, and the Progress of the Arts — Temporary Resignation of the President — His Plan for a National Association of Art — Artists' Volunteer Corps — Prince Hoare's Academic Annals and Foreign Correspondence — Establishment of the (Old) Water Colour Society and the British Institution — John Landseer's Appeal for full Academic Honours for Engravers — Varnishing Days — Financial Arrangements amended in

1809 — Complimentary Presents made by the Academy — Premiums offered by the British Institution — The Commemoration of Reynolds, 1813 — Waterloo Memorial proposed — Canova's Visit to England — Exclusion of G. H. Harlowe from the Royal Academy — Privileges of Students, and Increase of Allowances to travelling Students — Pensions augmented — Commemoration of Fiftieth Anniversary — Last Years and Death of the President — Changes among the Members and Officers of the Academy — Its Financial Position — The Exhibitions.

AMONG all the surviving founders of the Royal Academy, or indeed among the younger artists who had subsequently been elected to membership, none could prefer so good a claim to succeed Sir Joshua Reynolds in the office of President, as Benjamin West, upon whom the choice of his brethren fell. As an artist he had acquired considerable fame; he had introduced, by what was at the time regarded as a daring innovation, the practice of painting events in modern history with the characteristics of costume and place proper to the occasion, rather than upon the classic models to which all previous artists had reverted; he followed the highest branch of art-history, and had obtained Court favour and popularity by his productions; and besides the claim which his personal labours in founding the Royal Academy gave him to succeed Reynolds, he possessed those peculiar qualifications for the office of President which his predecessor so constantly displayed, a quiet and gentle temper, extreme courtesy and forbearance, and a natural dignity of manner,— of some consideration in one who had to discharge the duties of the office to which he was called.

To the choice of the Academicians, his Majesty gave his ready sanction, for West had long been a favourite with the King, and had engrossed so large a share of his patronage as to excite, it is said, even the envy of the late President. On the 24th of March, 1792, West delivered his inaugural address, in which he spoke enthusiastically both of the condition and prospects of British art, and of the gracious patronage with which the Academy was

favoured by the King. He referred to his own elevation as "the free and unsolicited choice with which you have called me to fill this chair;" and of the Academy he said:—

"The exhibitions are of the greatest importance to this institution, and the institution is become of great importance to the country. Here ingenious youths are instructed in the art of design, and the instruction acquired in this place has spread itself through the various manufactures of the country. . . . But there is another consequence, of a more exalted kind; I mean the cultivating of those higher excellences in refined art which have never failed to secure to nations, and to the individuals who have nourished them, an immortality of fame which no other circumstances have been equally able to perpetuate."

All his subsequent discourses were more or less distinguished by their simplicity and practical good sense, rather than by any novel theories, or by attempts at research into the characteristics of ancient art. His aim seems to have been to urge the students to seek for knowledge, and to study their art constantly, in all objects and at any cost, and thus to develope whatever genius for art they might possess, and to chasten and direct their imagination.

In his first discourse to the students, 10th December, 1792, he recalled the circumstances of the foundation of the Academy, and the encouragements which the efforts of artists had received from the Royal patronage. Next he remarked on the connection between moral conduct and good taste, and the necessity for Academic instruction, while admitting the advantage of freedom and nature in study to true genius. "In every branch of art there are certain laws by which genius may be chastened, but the corrections gained by attention to these laws amputate nothing that is legitimate, pure, and elegant. Leaving these graces untouched, the schools of art have dominion enough in curbing what is wild, irregular, and absurd." In his

second discourse, 10th December, 1794, he took a more scientific view of the principles of the fine arts than in the first, recommending the drawing of the human figure; attention to the improvement of the eye, accustoming it to an accurate discrimination of outline; and the cultivation of a philosophic spirit, leading by the study of proportion, expression, and character, to the ideal of beauty. In his discourse in 1797, he drew a comparison between the taste of the ancient Greeks and that of modern times in painting and sculpture, and gave his advice as to exact outline in drawing, light and shade, colour, composition, and study from nature. In subsequent discourses he spoke on the philosophy of character in art, showing how it has been attained by others in ancient and modern times, and reminded the students that patronage, whether royal or general, could only be expected to follow what is eminently meritorious.

Early in the year following West's election, an event occurred in connection with the sad fate of a young and promising artist, which strikingly exhibited the generous disposition of the new President. Thomas Proctor, who had been a student of the Royal Academy, and had gained the gold medal in 1784, for a historical painting, had subsequently attracted West's notice by a model in clay, for which he gained the silver medal, and by some classic compositions he had exhibited at the Academy Unfortunately he found no patrons, and his best work, 'Diomede torn to pieces by Wild Horses,' was returned to him at the close of the exhibition, and was then in the bitterness of his disappointment broken to pieces. Proctor disappeared, and after a time West, who had previously treated him with marked kindness, and had invited him to his house and table, set on foot inquiries respecting him, which resulted in the discovery that he had abandoned his art in despair, had been sleeping in a garret by Clare Market, and living on sea-biscuits and water. West, at this time President, at once submitted

his case to the Council of the Royal Academy, and proposed that Proctor should be sent to Italy as the travelling student, and that £50 should be given him to make preparations for his journey. The motion was unanimously approved, and the poor sculptor was sent for the next day to dine with West, who informed him of what had been done, and arranged that his own son should accompany him. The help and the fair prospect both came too late. Within a week a messenger came to the President to tell him that Proctor was no more; his constitution, undermined by want and mental distress, had given way under the revulsion which this bright future had created in his mind. The Academy in this case, unfortunately, was not in time to avert the calamity of neglect of genius; but in how many other instances has its timely aid befriended the struggling aspirant, and strengthened him until he attained to independence!

The early part of the presidentship of West was attended by several circumstances which could not have been otherwise than vexatious to him, and to many members of the Academy. Some dissatisfaction arose in 1793, on the publication of the first volume of the Rev. William Bromley's "History of the Fine Arts," in which the President's works were highly extolled, but those of Reynolds (so recently deceased), and Fuseli (still living), were spoken of in such disparaging terms that Fuseli criticised the book with great severity in one of the leading journals, and the Academicians, who had subscribed for the work, refused to take the second volume, which, however, was never published. A suspicion arose that West had sanctioned the publication, as he was known to be a friend of the author, and to have consulted him in the preparation of his lectures: if this supposition were correct, it was certainly ill-judged, and naturally aroused the angry feeling it occasioned.

In the same year (1793) the members of the Royal Academy celebrated the twenty-fifth anniversary of its

foundation, by dining together at the Academy on the day of its commemoration, the 10th December. These social gatherings of the Academicians had charms which the more stately Exhibition Dinner could not afford. The members met to know each other more intimately — to discuss freely, as friends and brothers in art, the prospects of the institution of which they formed a part, and the several matters in which their individual sympathies were concerned. They sung songs (at least those who could do so), and some of these were composed expressly for the occasion of their meetings, by such of their number as possessed the poet's skill. One of the oldest members of the Academy, Paul Sandby, was frequently in the habit of thus entertaining his fellow-academicians with some verses referring with a pleasant humour and sometimes keen satire, to the foibles and follies of the passing hour.

In the year following the commemoration of the completion of the first quarter of a century of the existence of the Royal Academy, it was exposed to a similar satirical attack to that to which it had been subjected by Wolcott's Odes of "Peter Pindar," in the publication of a "Liberal Critique on the Exhibition for 1794," and of "Memoirs of the Academicians, being an attempt to improve the taste of the realm, by Anthony Pasquin, Esq.," whose real name was Williams, and who, while holding up most of the members of the Academy to contempt, and ridiculing their works, showed some discernment in commending the early works of many others who afterwards attained to especial excellence. In another work by the same author, "An Authentic History of the Artists of Ireland," he proposed to publish "original letters from Sir Joshua Reynolds, which prove him to be illiterate," and thus by insult to the memory of one whose genius was beyond dispute, caused added indignation among the members of the Academy.[1]

[1] Here are some specimens of his criticisms. Speaking of a portrait by Opie, of Fuseli, he describes him as "one of those ungrateful and

Several important changes in the mode of conducting the affairs of the Academy were made in the year 1796. The first treasurer, Sir William Chambers, died, and was succeeded by John Yenn, who held the appointment under the Royal sign manual, a proof of the interest which King George the Third still felt in the Academy, and of his desire to retain a supervision over its funds. The form of this document is as follows:—

"GEORGE R.

"Whereas we have thought fit to nominate and appoint John Yenn, Esq. (Clerk of the Works at the Queen's House), to be Treasurer to our Royal Academy, during our pleasure, in the room of Sir William Chambers, Knight, deceased: Our will and pleasure therefore is, that you pay, or cause to be paid, unto the said John Yenn all such sums as shall appear necessary to pay the debts contracted in the support of the said Academy; and for so doing this shall be to you a sufficient warrant and discharge. Given at the Queen's Palace, the 31st day of March, 1796, in the thirty-sixth year of our reign,

"By his Majesty's command.

(Signed) "CARDIGAN."

"To our right trusty and well beloved Cousin,
The Earl of Cardigan, Keeper of our Privy Purse."

The finances of the Royal Academy were taken into consideration in the month of October 1796, when it was found that in the year 1785 it was in possession of £7900, three per cent. stock, and two "Marybone Bonds" of £100 each. That in the ten intervening years

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indolent R.A.'s, who leave their Academic mother to be illumined and supported by the striplings of the establishment." Of Thomas Stothard he says, "whose education and understanding enable him to rescue the general character of a Royal Academician from the imputation of ignorance." He speaks highly of Shee's works, but condemns those of West, observing that "the identity of Mr. West's figures is so continually apparent, that I believe he has a few favourite domestics who are the saints and demons of his necessities." R. Westall's portrait of a young gentleman "is as puerile as the subject;" and his 'Minerva' "all legs and thighs, like the late Sir Thomas Robinson." Lawrence's portraits were "delicate but not true, and attractive but not admirable." Such was the general tone of his remarks, intermingled with much coarseness which cannot be repeated here.

there had been an average annual saving of £400 per annum, so that its funds were increased to £13,800, and that in none of those years did the expenses exceed the income, while the solid fund was then increased to £10,000 stock, yielding £300 a-year; and the charity fund was augmented to £6000. It was therefore considered that the interest of the stock was sufficient to guard against any probable deficiency in the income of the Academy, and that the time had arrived when a PENSION FUND might be established.

The following is the plan which was adopted for this purpose on the 7th October, 1796:—

"First.—That the savings of the Academy, after payment of all their annual and contingent expenses, be hereafter applied towards the increase of the stock in the 3 per cent. Consolidated Annuities, which shall hereafter be called the Pension Fund; and that when the said stock shall amount to £10,000, the Council shall have power to give the following pensions, viz.:

"To an Academician, a pension not exceeding £50 per annum, provided the sum given does not make his annual income exceed £100.

"To an Associate, a pension not exceeding £30 per annum, provided the sum given does not make his annual income exceed £80.

"To a widow of an Academician, a pension not exceeding £30 per annum, provided the sum given does not make her annual income exceed £80.

"To a widow of an Associate, a pension not exceeding £20 per annum, provided the sum given does not make her annual income exceed £50.

"When the Fund shall be increased to £15,000, the Council shall have power to give the following pensions, viz.:

"To an Academician, a pension not exceeding £60 per annum, provided the sum given does not make his annual income exceed £100.

"To an Associate, a pension not exceeding £36 per annum, provided the sum given does not make his annual income exceed £80.

"To a widow of an Academician, a pension not exceeding

£36 per annum, provided the sum given does not make her annual income exceed £80.

"To a widow of an Associate, a pension not exceeding £25 per annum, provided the sum given does not make her annual income exceed £50.

"When the Fund shall be increased to £20,000, the Council shall have power to give the following pensions, viz.:

"To an Academician, a pension not exceeding £70 per annum, provided the sum given does not make his annual income exceed £100.

"To an Associate, a pension not exceeding £50 per annum, provided the sum given does not make his annual income exceed £80.

"To a widow of an Academician, a pension not exceeding £50 per annum, provided the sum given does not make her annual income exceed £80.

"To a widow of an Associate, a pension not exceeding £30 per annum, provided the sum given does not make her annual income exceed £50."

For the administration of the fund the following rules were ordered to be observed:—

"That every Academician, Associate, Widow of an Academician, and Widow of an Associate, who is a claimant for a pension from the Royal Academy, shall produce such proofs as the President and Council may require of their situation and circumstances; and in this examination the President and Council shall consider themselves as scrupulously bound to investigate each claim, and to make proper discriminations between imprudent conduct and the unavoidable failure of professional employment in the members of the Society; and also to satisfy themselves in respect to the moral conduct of their widows.

"That any Academician or Associate who shall omit exhibiting in the Royal Academy for two successive years shall have no claim on the Pension Fund, under any of the regulations above mentioned, unless he can give satisfactory proof to the President and Council that such omission was occasioned by illness, age, or any other cause which they shall think a reasonable excuse.

"That these pensions shall not preclude any Academician, Associate, or their widows, in cases of particular distress, arising

from young children, or other causes, from receiving such temporary relief as may appear to the Council to be necessary or proper to be granted. But it is to be strictly understood that this Pension Fund shall on no account be considered as liable to claims to relieve such difficulties. All sums paid on account of claims of such a nature shall be carried, as usual, to the current expenses of the year."

Another change proposed in the same year, 1796, related to the Exhibition Catalogue, which it was suggested might be printed more cheaply in octavo, but the specimen produced did not give satisfaction, and the idea was abandoned. To reduce the bulk of the quarto catalogue, it was, however, determined to print the names and addresses of the exhibitors in two columns, and in a smaller type, and still to continue the original price of sixpence. This practice was continued till 1809, when further alterations were made, which will be noticed hereafter.

In 1798, the Lords Commissioners of the Treasury requested the assistance of the Royal Academy, in regard to the preparation of designs for a new coinage, and a committee from that body was appointed to meet the committee of the House of Lords, to discuss the future fashioning of the coinage of the realm, and to be prepared with drawings and models for the coins to be substituted for those then in use. On several other occasions the Government has applied for the aid of the Royal Academicians, to give their advice and decision in questions of taste, which is a pleasing proof of the estimation in which their judgment on matters relating to art is held.

The value of the influence of the Royal Founder in governing the Academy, was shown in 1799, when Henry Tresham, one of its members, represented to the King that the law prescribed by the fifth section of the "Instrument of Institution," regulating the succession of seats in the Council by rotation, had been departed from,

the vacancies having been balloted for. A long discussion followed; and on the 4th February, 1800, the President vindicated himself, at a meeting of the Council, against the charges and the intemperate language used by Mr. Tresham in arguing the question; but still the matter was left undecided, until his Majesty required a return to a strict obedience to the original law, and the printing annually of the rotation of the Council; and thus finally closed the controversy on the subject, by insisting upon all the members taking their fair share in the work of governing the Academy. Obedience was at once willingly rendered to such an authority, and the question has never since been raised.

The same year, 1799, is memorable as the one in which the long-continued strife between James Barry and the Academy was brought to a painful termination. One of the earliest subjects of contention, was the earnestness and vehemence with which he insisted that all the surplus funds of the Academy should be expended in the purchase of pictures to form a gallery of the Old Masters for the use of the pupils, to aid them in design, composition, and colouring; and he launched his full power of sarcasm and invective against his brethren, when they urged that according to the rules of their institution, the funds could not be so appropriated, but must be applied first to the maintenance of the schools, and then to the award of pensions and grants to artists or their families who might need such assistance. That such a gallery was desirable none could deny; but few could agree with Barry that it fell within the province of the Royal Academy to exhaust all its means in very imperfectly attempting to form it. Since his time our National Gallery has been established; but even now, when individual liberality and the Parliament have combined to expend large sums upon the gathering together of a collection of pictures, how little has yet been accomplished towards the formation of a series of

paintings, which would enable the student of art to trace its history or progress, much less to examine the development of its practice in the different continental schools.

This was only one instance of the many in which contention, suspicion, and unlicensed accusation were displayed by Barry. At one time he was robbed of £400 by thieves who broke into his house; the next morning he posted up a placard to announce that the burglary was committed by the thirty-nine Royal Academicians who opposed him! He was continually publicly condemning the President and his brother artists; and when he took advantage of his position as Professor of Painting, to link these personalities with the teaching of the principles of art, and to make invidious comparisons between the works of deceased artists and those of the living men among whom he laboured, it was evident that he sought rather to foster among the students contempt for the Academicians than to instil the knowledge of the true theory and practice of art. By thus abusing the trust committed to him, he justly excited the anger of all the Academic body, and for this breach of faith and confidence towards them, they might properly have expelled him from the office of Professor. But after Reynolds was dead, and Barry had with strange inconsistency passed a glowing eulogium on his talents, they allowed him to remain among them, even though they were perpetually subjected to the violent irritability of his temper. In 1797, however, he published "A Letter to the Dilettanti Society, respecting the obtention of certain matters essentially necessary for the improvement of public taste, and for accomplishing the original views of the Royal Academy of Great Britain." In this work, after describing the leading principles of national art—the objects which the Royal Academy had been instituted to accomplish—and the purposes to which their money as well as their energies ought to be directed,—he pro-

ceeded to discuss the actual conduct of the affairs of the Academy, denounced private combinations and jealousies, asserted that the funds were dissipated by secret intrigues, and proposed that the votes of the members should be taken *on oath* on every occasion of importance, to secure the honest and truthful expression of their opinion.

It was scarcely to be expected that the Academicians would read without indignation such a bitter insult from one of their own professors. Farington read aloud at a general meeting of the members held on the 15th of April, 1799, Barry's Letter to the Dilettanti Society, and information of his personal irregularities was given by Dance and Daniell; whereupon the Keeper, Wilton the sculptor, was directed to embody the charges made against him in a resolution, accusing him of making digressions in his lectures, in which he abused members of the Academy, the dead as well as the living; of teaching the students habits of insubordination, and countenancing them in licentious and disorderly behaviour; of charging the Academy with voting in pensions among themselves, £16,000, which should have been laid out for the benefit of the students; and, finally, of having spoken unhandsomely of the President, Benjamin West. It is much to be regretted that in the indignation of the moment, the Academicians acted upon these charges without affording Barry a copy of them, or the opportunity of explanation. According to the statement he afterwards published as an Appendix to his "Letter," it would appear that the ground on which this course was taken, "was the admission imputed to him of the charges," but against which he protested in a letter he addressed to Richards the Secretary, on the 16th of April. Eight days afterwards, however, the final decision was communicated to him in the following terms:—

"April 24th, 1799.

"Sir,—The General Assembly of Academicians having received the Report of the Committee appointed to investigate your academical conduct, decided that you be removed from the office of Professor of Painting, and, by a second vote, that you be expelled the Royal Academy.

"The Journals of Council, the Report of the Committee, and the Resolutions of the General Assembly having been laid before the King, his Majesty was graciously pleased to approve the whole of the proceedings, and to strike your name from the roll of Academicians. "I am, &c.,

"JOHN RICHARDS, R.A., Sec.

"To James Barry, Royal Academy."

Thus closed the vexatious strife which had so long agitated the Academy; but unfortunately the angry feeling of resentment was not extinguished, although it was mitigated as far as Barry was concerned, by the efforts which his friends made soon afterwards to save him from want in the few remaining years of his unhappy life of disappointment.

The patriotism of the Royal Academicians was illustrated by a grant of £500 made by them in 1799 to the Government towards the exigencies of the State, to meet the heavy pecuniary demands upon the public purse arising out of the prolonged war with France, the rebellion in Ireland, the contests in India, and the recent suspension of cash payments by the Bank of England. An offer of another £500 towards the subscription for the relief of the sufferers by the war, was made in 1803, on the renewed outbreak of the European war, but the grant was vetoed by the King, who while sensible of the loyal motive which prompted the proposal, considered that it would not be for the welfare of the Academy thus to divert its resources from their original purpose.

In the two succeeding years, 1800–1, some changes were made in regard to the students in the schools. On the first establishment of the Royal Academy, the period

of study was limited to six years. In 1792 this term was extended to seven years; and in 1800 it was further increased to ten years, and the privilege was accorded of an annual renewal of studentship, dependent upon the attention to study previously given by the applicant. This regulation continued in force until 1853, when the term was again reduced to seven years for those students who have not obtained medals, the grant of which constitutes them students for life.

In accordance with the resolution passed in 1796, by which it was ordered that the payment of pensions should commence when the funded capital attained the sum of £10,000, the claims of certain applicants were considered in 1801, the year in which the capital reached the amount specified, and five widows were awarded pensions in 1802. These were Mrs. Barret, Mrs. Baker, Mrs. Serres, and Mrs. Hamilton, widows of Royal Academicians, who were to receive £30 per annum each, and Mrs. Haward, the widow of an Associate Engraver, £20 per annum. Although no law had been acted upon prior to this time, a pension had, however, been awarded by the Academy to Mrs. Hogarth, from 1787 to 1789, at £40 per annum, out of regard to the memory of her famous husband, when it was known that in her declining years such assistance would be acceptable to her. In 1809 the pension fund reached £15,000, and the higher scale was acted upon till 1816, when the fund having been increased to £20,000, the highest rate of pension prescribed by the law passed in 1796 was thenceforward awarded. The average annual sum thus expended was about £190—a very small proportion of the amount yearly dispensed by the Academy at that time among artists and their families requiring assistance. Yet while the Academicians have generally attained sufficient eminence to save themselves and their families from want, it cannot be overlooked that in sickness or adversity, the consciousness that there is such a provision made to meet unavoidable

necessity, has cheered many a man of genius in the dreary evening of his life, and on his dying bed has consoled him with the thought that his family would not be left utterly destitute when he could no longer support them by the fruits of his own labours.

The distressing malady which had at intervals since 1788, cast its shadow over the Royal Founder of the Academy, was felt as a personal sorrow by all his loyal subjects; and the necessary retirement of the King at a subsequent period from all public duties was felt as a great loss to the institution which had owed so much of its success and prosperity to his support and sympathy. Artists lost a friend and supporter, as well as a patron, when King George III. was no longer able personally to foster and encourage the arts and its professors; and none experienced this more than the President. From 1769 till 1801, he had always received all orders for pictures from his Majesty in person. But he now received intimation by Mr. Wyatt, the Royal Architect, that the pictures painting for the Chapel at Windsor must be suspended until further orders. He wrote to the King on the 26th September, 1801, expressing his great concern that the pictures on 'Revealed Religion' were not to be completed, and lamenting that such a decision would be alike ruinous to himself, and would damp the hope of patronage in the more refined departments of painting. No answer was received, but on subsequently obtaining a private audience of the King, after his recovery, West learnt that his Majesty never ordered the suspension of the work, nor had he received his letter. "Go on with the pictures, West," he said, "and I'll take care of you." Thus encouraged West pursued the great task he had undertaken, receiving £1000 per annum till his Majesty's final illness, when it was suddenly stopped, and he was officially informed that the paintings must be suspended. "He submitted in silence," says his biographer, Galt; "he neither remonstrated nor complained."

There are never wanting those who delight to disparage a good and great man, when suffering neglect or misfortune, and now that it was known that West no longer retained his pre-eminence at Court, a document was published representing that he had received no less than £34,187 from the King for the works he had executed by his commands. But it was not stated that this was the reward for thirty-three years' labour; and the statement made by West in reply, giving the details of the work done, and the sums received from time to time during this long period, removed the impression that he had unfairly amassed a fortune. He was known to be a man of such honour and integrity that his explanation at once silenced the ill-natured reports circulated against him.

To show the unkindness of the attacks to which West at this period of his career was exposed, we print the following statement which was issued by authority in answer to one of them:—

"Royal Academy, Somerset House,
"April 15th, 1803.

"The Council of the Royal Academy feel themselves compelled to notice a paragraph in the 'Morning Post' of yesterday, of an unwarrantable kind, levelled at the President and at the Royal Academy at large. The circumstances which occasioned the paragraph are as follows:—Mr. West sent for the exhibition a historical painting, representing 'Hagar and Ishmael in the Wilderness.' On the first view of the picture, a member of the Council expressed his opinion of its having been previously exhibited, although the words 'B. West, 1803,' were on the face thereof. The next morning the same member, having examined former catalogues, found that a picture of the same subject had been exhibited in 1776. This circumstance led to further investigation, and the words 'B. West, 1776,' were observed in another part of the picture, but without any obliteration whatever. The Secretary was directed to communicate the circumstances immediately to Mr. West, in writing, which, in the hurry of preparing for the exhibition, he omitted to do; and it is to be observed that the first intimation Mr. West had of the paragraph in question was through the

medium of an evening paper (the 'Courier'), sent to him at the Royal Academy yesterday evening, being the first time his health had permitted him to attend since the picture was sent for the exhibition.

"The newspaper referred to states, 'The members of the Council, indignant at the deception, regarded each other with silent astonishment.' This circumstance the Council positively deny. The illness of the President naturally suggested itself to the Council as the cause of the mistake,—a mistake which deprives the exhibition of the picture, as the usual practice of the Academy expressly forbids the second exhibition of any picture whatever.

"It is necessary to observe that Mr. West states that he is in the habit of altering and repainting his pictures, adding the date of the year in which the alterations are made. Upon this principle the picture of 'Hagar and Ishmael' has been altered, and, in a great degree, repainted, and the name and year added.

(Signed) "J. S. COPLEY, Deputy-Chairman
J. SOANE
F. BOURGEOIS
J. M. W. TURNER
C. ROSSI
O. HUMPHREY."

In 1803 an internal dispute in reference to the government of the Academy, arose on the question as to the right of the Council to have the entire direction and management of all the business of the Society,—an attempt having been apparently made at that time to transfer the government from the Council to the General Assembly.[1] The latter called a meeting in March 1803, to take the conduct of five members of the Council (viz. J. S. Copley, J. Wyatt, J. Yenn, J. Soane and F. Bourgeois) into consideration; and on the 24th May following, the Council passed two resolutions, denying that they were responsible either individually or collectively to the General Assembly

[1] See "A Concise Vindication of the Five Members of the Council of the Royal Academy Suspended," by J. S. Copley (the present Lord Lyndhurst), 1804; and a "Concise Review of the Above," published in the same year by an anonymous author.

for their proceedings in the Council, and begging the President humbly to request his Majesty to be pleased to express his sentiments thereon for the future guidance of the Royal Academy. These resolutions were passed by a majority of the Council, but the subsequent meeting to *confirm* these resolutions was postponed by the President, and instead of it a General Assembly convened, who passed, on the 30th of May, a resolution that the conduct of the five members above referred to "in the Council on 24th of May, 1803, has rendered it expedient to suspend, *pro tem.*, the said members from their functions as councillors of the Royal Academy, and that the President be requested to summon a general meeting on Friday next, 3rd June, to take into further consideration the proceedings of Council on the above-mentioned 24th of May." This proposition was moved by G. Dance and carried; but was opposed by Wilton, Rigaud, P. Sandby, Tresham, Cosway, De Loutherbourg, and Beechey, besides the five members of Council referred to, who were, of course, also members of the General Assembly.

The suspended members of the Council appealed to the King, and in August two addresses were presented to his Majesty from the General Assembly counter to each other —the one from the majority, the other from the minority who opposed the carrying of the above proposition. His Majesty determined to take the opinion of a high legal authority upon the subject, and afterwards gave his decision, which was to the following effect:—That the King disapproved the conduct of the General Assembly in censuring and suspending the five members of the Council, viz. Messrs. Copley, Wyatt, Yenn, Soane, and Bourgeois, and therefore ordered and directed that all the matters relative to these proceedings should be expunged from the Minutes of the Royal Academy. It was also stated in the reply "that by the laws of the Royal Academy the general body had no power to apply any part of the funds of the Society without the authority and consent of the

Council, and that no part of the funds could be applied to any purposes except those of the institution, and that the King, therefore, disapproved of the proposed donation" [of £500 towards the relief fund at Lloyd's]. His Majesty further signified his pleasure "that the above order should be entered on record as a future guide to the conduct of the general body on similar occasions."

Some further misunderstanding and angry feeling arose after this order was given, and a further reference was made to the King, who replied that he wished the whole transaction to be expunged from the recollection of the Academy, as his desire was to restore harmony, and to see it continue amongst the Academicians. Nor would the subject be revived by reference to it even at this distant period, except to show how ready the Royal Founder of the Academy was to devote his attention to its interest at a time when so many other important cares were pressing upon him, and to demonstrate the value of that Royal protection to the arts which King George III. was first pleased to bestow upon them.

Shortly after these occurrences, West took advantage of the peace of Amiens to visit Paris, that he might examine the splendid works of art which Napoleon had collected at the Louvre. On his return to England he fancied that he was received coldly because he had expressed his admiration for the great man who was soon to be the French emperor, and had accepted the honourable reception given to him by French statesmen; added to which he found himself exposed to opposition within the Royal Academy; he therefore determined to vacate the President's chair. At the annual election on the 10th of December, 1804, when thirty Academicians were present, only twenty votes were given for him as President, seven for Wyatt, and three blanks. In the letter he wrote tendering his resignation, dated November 1805, he first referred to the fact of his being the only survivor of the four artists who applied to the King to found the Royal

Academy, and reminded the members that for thirty-seven years he had never failed to exhibit his pictures there, and that during fourteen years he had done his best to fulfil the duties of President; "but whatever may have been my exertions or whatever my wishes for the welfare of the institution, the occurrences which took place on the 10th of December last, and subsequent circumstances, have determined me to withdraw from the situation of President of the Royal Academy, and I shall return to the peaceful pursuits of my profession." The Academicians were evidently only momentarily displeased, or divided in their choice. The Court Architect, James Wyatt, was elected to fill the office of President on the 10th of December following, when, however, only *seventeen* out of the forty Academicians attended the assembly to give their votes. But the members soon repented of the course they had taken in the heat of a passing controversy, and the next year they wisely restored West to the office he so worthily filled, by a vote which may be considered unanimous, since the only dissenting voice was that of Fuseli, who, in his usual sarcastic manner, admitted that he had voted for Mrs. Moser, as he thought one old woman as good as another!

West, as soon as all these matters were finally set at rest, next endeavoured to form "a National Association for the encouragement of works of dignity and importance in art;" and during his first visit to the Continent he had enlisted the sympathies of several of the great political leaders of the day in his design. But unfortunately the times were adverse to the fulfilment of such a purpose. War was again raging, and there was little money, public or private, available for the patronage of art on a grand scale. Pitt to whom West first applied for support in the plan, seemed ready to do what he could to promote it, but was removed by death; Fox and Perceval were successively applied to, but they, too, quickly passed away, and the project was therefore

abandoned, although it acted as a germ, out of which by other means, an institution of a somewhat similar nature to that proposed was soon to spring.

On the renewal of the war in 1803, several plans were started for the formation of Volunteer Corps for the defence of the country. An offer was made by the Society of Engravers to unite with the members of the Royal Academy in the formation of an Artists' Corps. On this occasion, in July and August, consultations took place between the Royal Academicians and the Associates to consider the proposition, but it was eventually declined, on account of the difficulties which would have attended the practical working of the plan. This is the only occasion since the foundation of the Academy, in which the Royal Academicians and the Associates have met together in council for deliberation on any subject in which they were mutually interested.

Mr. Prince Hoare, on his appointment as Foreign Secretary to the Academy in 1799, had opened a correspondence with the different academies of Europe, with a view to obtain a general knowledge of the then state of the fine arts in those countries, as well as to learn the particular degrees of their respective encouragement and cultivation. The result of his first efforts was published in a small quarto pamphlet of forty-eight pages, entitled, "Extracts from a Correspondence with the Academies of Vienna and St. Petersburg on the Cultivation of the Arts, 1802." A second portion was published in 1804, containing the further correspondence with the same foreign academies, a summary of the transactions of the Royal Academy during the preceding year, and a description of the public monuments erected by order of the Parliament to the naval and military heroes who had fallen in the war, which were executed by Banks, Flaxman, Bacon, and Westmacott. The unpropitious circumstances of the times hindered him from obtaining similar information to that he had previously collected from

other foreign countries, and afterwards compelled him to discontinue even the correspondence which had been commenced with Russia and Austria. But he continued, under the title of "Academic Annals published by authority of the Royal Academy," to give, from 1805 to 1809, an account of the proceedings of the institution, an outline of the lectures and addresses delivered, details respecting the exhibitions, &c., which are still interesting. At that time six weeks seem to have been the usual period during which the exhibition was kept open, since he mentions its prolongation to seven weeks in 1805, as an unusual occurrence. Among other details he records that the exhibition of 1801 contained 1037 works of art, of which 800 were portraits, landscapes, and picturesque drawings, about 40 historical pictures, and 200 sculptures and architectural designs. In the same year Flaxman and Banks were instructed by the Royal Academy to attend the sale of the valuable casts belonging to Romney the painter, who had imported them from Italy, and they purchased nineteen different works, among them the celebrated 'Torso' by Gaddi. In July 1802, Canova offered to present a cast of his statue of a 'pugillatore' to the Academy, which was thankfully accepted; and in December 1805, a correspondence took place between the Academy and the Treasury respecting the erection of monuments in St. Paul's and Westminster Abbey to Nelson and others,—the competition for which was not to be confined to members of the Academy, but it was wished that a committee should be appointed by them to determine on the general character of the monuments, and the most proper situations for them. Accordingly a committee was formed, consisting of Mr. Wyatt (then acting as President), two sculptors (Nollekens and Flaxman), two architects (Yenn and Soane), and two painters (Cosway and Stothard).

The Royal Academy had been for several years the

only art-society in England, and its exhibition the only source of attraction for lovers of pictures—the old Free Society of Artists having held its last exhibition in 1779, and the Society of Artists (out of which the Academy arose) having appeared for the last time before the public in 1791, by making an exhibition at Spring Gardens. It was now no longer to stand alone, for in 1805 two important auxiliary (not rival) institutions rose into existence—the one, the society now known as the "Old Society of Painters in Water Colours,"—the other, "The British Institution." The first of these originated from the circumstance that the water-colour painters felt that their works, when contrasted with the richness and depth of oil-paintings (as they must have been in the only exhibition—the Royal Academy—then open for their display), assumed an air of poverty and thinness, especially as they had not at that time advanced to that solidity and richness in colouring, which have now been attained in that medium. Meetings were held at the rooms of Mr. Shelley, a miniature painter, to discuss a plan for an exhibition to consist wholly of water-colour paintings, and exclusively of works of members. The founders were G. Barrett, J. Cristall, W. J. Gilpin, J. Glover, W. Havell, R. Hills, J. Holworthy, J. C. Nattes, F. Nicholson, W. H. Pyne, S. Rigaud, S. Shelley, J. and C. Varley, and W. F. Wells. Their first exhibition was opened on the 22nd of April, 1805, at the rooms in Lower Brook Street, Grosvenor Square, built by Vandergutch the engraver. The founder of the English school of water-colour painting—Paul Sandby—was not of the number, for he was then advanced in years, and was, as a Royal Academician, bound to contribute to its exhibitions; Girtin, who followed him, improving the old method, died while still young a few years before; and Turner, who so greatly advanced the infant art, had become a member of the Academy, and was at that time devoting all his energies to painting in oil. The

success of the society was nevertheless sure, and its exhibitions were subsequently removed to Bond Street, then to Spring Gardens, and finally to the rooms in Pall-Mall East, which it now occupies.

The British Institution,—an offspring of the plan of West two years before—owed its foundation partly to the President's fruitless efforts, partly to Shee's "Rhymes on Art," and to his correspondence with Sir Thomas Bernard, an ardent and sincere friend of the arts, who with some noblemen and gentry who met at the Thatched House Tavern, in St. James's Street, decided on convening a public meeting of the friends of art to arrange the plan of the proposed institution. Several discussions quickly followed, and the body of noblemen and gentlemen of the highest rank who became the founders, agreed to collect together yearly, without respect to names or invidious distinctions, as many of the best productions of the English school as they could display for sale, and occasionally to reward the best works exhibited by premiums of merit. They desired to exhibit chiefly works of a historical and poetic character, landscapes, &c., and excluded all mere portraiture; at a later period (1813) they determined to lend their own best pictures by the old masters for the study of the artists and for exhibition to the public; and to carry out this laudable object the founders subscribed £7939, purchased Alderman Boydell's Shakspeare Gallery in Pall-Mall for their exhibition-room, and there on the 18th of January, 1806, opened the first exhibition of the British Institution to the public. When it was first proposed to the King to sanction its establishment by extending his patronage to it, he made some objection to doing so, conceiving that it was likely to interfere with the Royal Academy, which he not unnaturally regarded with the partiality of a parent. But on West explaining that the two institutions were very different in their objects—the Academy being founded for the instruction of pupils, and the other for the encouragement of artists arrived at

maturity in their profession, his Majesty at once assented to receive the deputation from the British Institution which came to solicit his patronage. To prove that no opposition to any existing society for promoting the fine arts was intended, a law was passed, declaring "that the British Institution being intended to promote the extension, and increase the beneficial effects of the Royal Academy founded by King George III., and by no means to interfere with it in any respect, a favourable attention would be paid to such pictures as have been exhibited at the Royal Academy," and it was further resolved that the exhibition of new works (now known as the Spring Exhibition) should terminate on the opening of that of the Royal Academy, the works of old masters, which could not interfere with it, being held in the summer months. The school of the British Institution was supplemental to that of the Academy, and was formed by obtaining the loan of good pictures by old masters, to be copied by the students. It was obviously not in the power of the Royal Academy to form such a collection of paintings as would have been necessary for this purpose, and there was not then, as now, a National Gallery, to afford examples for imitation. The proceedings of the British Institution, which has expended a large sum on premiums to the best artists who exhibited their works there, and in the purchase of pictures for the national collection, do not, however, belong to this history, except so far as they may affect the Academy or its members.

In August 1807, John Landseer the engraver (who had in the previous year been elected an Associate Engraver), addressed a letter to the President, Council, and members of the Academy, setting forth the national importance of the art of engraving, and urging the claims of engravers to be admitted to the higher honours of the Royal Academy. This he did in a very calm and sensible way, and finally submitted three measures which appeared to him necessary for the benefit of his art. The first proposal was, that as it had been the general custom to elect

certain proportionate numbers of painters, sculptors, and architects, as Royal Academicians, it would not be disproportionate "if the Academy were to enact that four engravers should be engrafted, so as either to constitute part of the forty, or be added to the number"—thus placing engraving, in point of relative importance to art, in the aggregate as four to forty or forty-four. The second suggestion was, that there should be a Professor of Engraving, "whose duty it shall be to ascertain and explain to the students in engraving, the existing, and as far as may be, the possible analogies between their art and that of painting;" and the third point was, that a room or a side of a room, might be allotted at the annual exhibition, for the display of unpublished or recently published prints of merit, so that they might "not be eclipsed in the public notice by being mixed with large pictures." The several proposals thus made were not favourably entertained by the Academy at the time, and in the long interval which elapsed before the establishment of the new order of Academician Engravers in 1855, engravers made many efforts to have their claims to a higher grade than that of Associates recognised. Thus a petition was presented to the Prince Regent in 1812, and another to Parliament on the subject in 1826, the latter being referred to the Committee on Arts and Manufactures; and in 1837 the engravers memorialised King William IV.; but on each occasion the answer was adverse to their claims.[1]

Several details in the management of the affairs of the Academy underwent revision in the year 1809. It was in this year that the "varnishing days" were appointed, whereby the members of the Academy were granted the privilege of retouching and varnishing their pictures after

[1] A full account of the discussion on this subject will be found in "The Patronage of British Art," by John Pye, who took a prominent part in advocating the claims of engravers to admission to the rank of Royal Academicians.

they were hung, and prior to the opening of the exhibition. This practice prevailed till 1852, when it was discontinued, many of the members being willing to surrender an advantage which could not be extended to all the exhibitors. One reason assigned for its continuance was, that the works of Turner especially gained so wondrously by his labours on the varnishing days, that it would have operated most injuriously on his pictures to have withheld the privilege. Leslie, in his "Autobiographical Recollections," says, "I believe had the varnishing days been abolished while Turner lived, it would almost have broken his heart. He said, 'You will do away with the only social meetings we have,' and he *painted* all the effects of his pictures on those occasions." The broad light of the exhibition-room may probably discover some defects, and contrast with other works may enable the artist to discern want of tone and finish in his pictures, which were unnoticed in the comparative obscurity of his own studio; hence many works would no doubt be greatly improved by the process, although in others it was not only unnecessary, but was sometimes carried to excess, in the endeavour to attain what artists term the "exhibition pitch" of effect.

In August 1809, George Dance and Joseph Farington, the auditors of the accounts of the Royal Academy, presented to the President and Council a report of its income and expenditure, in which they recommended certain regulations to increase the one and diminish the other. They represented that the £26,000 stock produced an annual income of £702, and the exhibition an average of £2196, giving a total of £2898. That the expenditure of the three preceding years, exclusive of the expense of the exhibition, was £2392 10*s*., and that there was therefore a probable saving of £505 10*s*., which, if invested, would in ten years raise the permanent income of the Academy from its fund to £1000. To effect this object they proposed three modes of retrench-

ment — the expenses of the exhibition, the cost of the tavern dinners on the King's and Queen's birthdays, and the amount of donations over and above the pension list.

To attain the first of these objects it was proposed that the number of persons invited to the exhibition dinner should not exceed 150, including all the members of the Academy, and that these should not be selected by the influence of private friendship, or by yielding to the importunity of acquaintances, but should, as originally intended, consist of the highest orders of society, and the most distinguished characters and patrons of art. Next, that the price of the catalogue should be raised from sixpence to one shilling — a change which the auditors stated was justified by the price of paper at that time, and by the fact that there were scarcely any sales of pictures or books at which the catalogues were sold for less than one shilling. The saving thus effected was estimated at £700. Further, they recommended that the expense of the tavern dinners on the birthdays of the King and Queen should be borne by those who were present at those entertainments — thus saving £112 annually to the Academy; and, finally, it was proposed, as £500 per annum had been expended in charity during the last three years, to add no new names to the donation list until the sum was reduced to the limit of the income derivable from the fund applicable for such purposes.

These recommendations were acted upon, and proved of great advantage to the Academy in augmenting its permanent income. In recognition of the services of the auditors on this occasion, the Council in the same year voted £50 for plate, or otherwise, both to Farington and Dance. Several previous instances are recorded of complimentary presents having been made by the Academy to members or others who had rendered especial service to it. A silver cup was awarded in 1769 to J. B. Cipriani, for his beautiful design for the diploma; another to F. M. Newton, when he resigned the appointment of

Secretary, which he had held from 1768 to 1788; a similar mark of esteem was given to George Dance and Wm. Tyler in 1799, when they completed the investigation of the financial affairs of the Academy up to that date; a silver cup was also voted in the same year to Miss Margaret Gainsborough, who had presented to the Royal Academy a portrait by Thomas Gainsborough, and who subsequently also gave his own portrait painted by himself. In 1809 a similar gift was made, for the reason already stated, to Farington and Dance; and in 1810 a present of twenty guineas was made to J. F. Rigaud, R.A., who was acting in that year as Deputy-Librarian.

The fiftieth anniversary of the accession of George III. was celebrated in November 1809, by the presentation of an address to the King, and by the Academicians dining together, at their own individual expense, in the Council Chamber of the Academy at Somerset House, which was illuminated on the occasion. In 1810 the Professorship of Sculpture was instituted, John Flaxman being the first to occupy the chair, than whom none was better qualified for the office, which he held for sixteen years from this time with so much distinction to himself and advantage to the students in sculpture.

This period was not a favourable one for the promotion or encouragement of art. The Peninsular war, while it engrossed chief attention, also absorbed all the superfluous resources even of the wealthy; yet the President endeavoured to encourage the professors of the arts in the midst of the gloom, by the hope of Royal favour being at some more propitious season extended to them. Thus, in his discourse on 10th December, 1811, he said, "But, gentlemen, let us not despair; we have heard from this place of the promise of patronage from the Prince Regent — the propitious light of a morning that will open into perfect day, invigorating the growth of all around; the assurance of a new era in the elevation of the fine arts in the United Kingdom." His discourse on this occasion referred especially to

historical painting, and contained remarks on the works of Michael Angelo, Raphael, Leonardi de Vinci, Titian, and others. In speaking of the British Institution, he described it as "another honourable establishment sanctioned by his Majesty for promoting the fine arts which has been created, composed of noblemen and gentlemen whose known zeal for the success of refined art is so conspicuous, and honourable to themselves."

Meanwhile, the British Institution was offering premiums of considerable value as prizes for compositions on specified subjects, and for the best works in their exhibitions. Between 1807 and 1826, about £7000 was thus awarded—£1000 being given in 1807, to J. Pocock, for his picture of 'Thomas à Becket,' and 1000 guineas in 1817, to James Ward, R.A., for an allegory of 'The Battle of Waterloo.' Among the other recipients of premiums varying from 50 to 300 guineas, were G. Dance, R.A., B. R. Haydon, W. Hilton, R.A., G. Dawe, R.A., E. Bird, R.A., C. L. Eastlake, R.A., H. Howard, R.A., A. Cooper, R.A., G. Jones, R.A., E. Landseer, R.A., John Martin, and other artists of distinction. Sometimes the directors purchased works from the artist, and generously gave them at a later period to the National Gallery. Thus for West's picture of 'Christ healing the Sick,' they gave 3000 guineas, and 1800 guineas to Charles Heath, for engraving it. Hilton received from them 550 guineas for the 'Magdalen washing the Feet of Christ,' and in 1825, a thousand guineas for his picture of 'Christ crowned with Thorns.' Their liberality was further exhibited by the purchase for 1050 guineas, of a landscape by Gainsborough (for which he only received 20 guineas originally), and of the 'Holy Family,' by Sir J. Reynolds, for 1900 guineas. These, with two works by Paulo Veronese and Parmegiano, costing 5000 guineas, are also now in the National collection.

Besides this liberal patronage, the Governors of the British Institution determined upon a plan for organising

a festival in honour of Sir Joshua Reynolds. This happy idea was first suggested by a lover of the arts at the Royal Academy dinner in 1811. It was warmly applauded by the Prince Regent, who was present, and who offered to contribute several works by the late President in his own possession. This "commemoration of Reynolds" took place in 1813, when 113 of his works were gathered together for exhibition to the public, and included some of his finest productions. It was inaugurated by a banquet at Willis's Rooms, at which the Prince Regent was present, and at which all who were distinguished in position and associated with the encouragement of the arts, were specially invited to attend. This was the first public exhibition of the works of any individual British artist, and was a great treat to the lovers of English art who were thus able to judge of the skill and taste of Reynolds, not only in portraiture, but in historical composition, combined with colour and effect. So attractive was this assemblage of the works of a single artist of eminence, that in the following year the idea was further extended by forming a collection of the works of Hogarth, Zoffany, Wilson, and Gainsborough; and again in 1817 by the exhibition of a mixed assemblage of works of deceased British artists.

After the battle of Waterloo, it was proposed by the Government to expend £500,000 upon a national memorial of the victory, which should be illustrated by the three decorative arts—painting, sculpture, and architecture, and a communication was made to the Royal Academy with a view to some plan being arranged for carrying out the idea. A letter, written by West to Sir George Beaumont, dated from Cowes, 30th September, 1815, acknowledges the receipt of his communication announcing that the Treasury had intimated the commands of the Prince Regent that measures be taken forthwith for the erection of a monument to commemorate the victory of Waterloo in pursuance of an address of the House of

Commons, and gives his own suggestions as to the mode in which it should be constructed. A column had been proposed, but West thought *such* a victory demanded a building of greater magnitude and more national importance. He proposed one as follows: "Its base a square of sixty feet and its height thirty; from the centre of this base, a building thirty feet in diameter and 120 high, formed out of the spoils of victory, diminishing as it rises, to be surmounted by a figure twelve feet high. In the centre to be an equestrian group of the Duke of Wellington, under which 'Waterloo' should be inscribed; the four angles to contain tablets of record, and statues of generals. The interior to be a place of deposit for preserving the powers of the pen, the pencil, and other gems from perishing; all the ornaments of the building to be of metal, and to be illustrative of the victory." A long delay took place on the part of the Government in acting upon these suggestions. The national desire for a memorial of the great battle died away, and other uses were found for the money intended to be applied to this purpose, so that the grand Art-project fell to the ground.

The visit of Canova, the eminent Italian sculptor, to England, afforded the Royal Academy an opportunity of doing him honour. He, and his companions in travel were invited to meet the members of the Academy at a dinner, which they gave especially for the purpose at their rooms in Somerset House on the 1st of December, 1815. During his stay in England the great sculptor was called upon by the Government to aid them by his opinion on the sculptured marbles of the Parthenon, which were afterwards, on the recommendation of a Committee of the House of Commons, purchased from the Earl of Elgin (and hence called the Elgin Marbles) in 1816 for £35,000. Canova thought highly of them, and his estimate of them was shared by Nollekens, Flaxman, Westmacott, Chantrey and Rossi, all Royal Academicians, who gave their testi-

mony before the Parliamentary Committee in their favour, as being unequalled by anything previously brought to this country. In consequence of these opinions as to their value, they became national property, were deposited in the British Museum, and are now largely studied by artists.

In 1815, the privilege of selecting from the Dulwich Gallery a number of pictures not exceeding six, for the purpose of being copied by the students, was granted to the Royal Academy. A school of painting was formed for the purpose, on a similar plan to that of the British Institution, and a curator appointed to the charge of it. Premiums were given for the best copies from these pictures from that time till 1852, when the practice was abolished; and a medal for the best painting from the living draped model was substituted as likely to prove of more real use to the student.

An instance of rejecting a candidate for the associateship occurred at this period, which has since, as it appears to us, been unfairly censured. It was in the case of George Henry Harlowe, formerly a pupil of Lawrence, who dismissed him in consequence of his having publicly claimed as his own a picture of 'Mrs. Angerstein and her Dog,' on which he had been employed by his master to dead-colour. In revenge for his dismissal he painted a caricature of Lawrence's style on a sign-board at Epsom, and signed it "T. L. Greek Street, Soho." He never studied at the Royal Academy, and considered such instruction as destructive of originality. He subsequently painted some good pictures and portraits, and offered himself as a candidate for the rank of associate. Only one member, Fuseli, voted for his admission, and this, "not for the man," he said, "but for the talent." It was the prodigal habits, and unbridled tongue and passions of "the man," however, which, in the eyes of the rest of the Academicians, disqualified him for the position he sought. Foreign academies admitted him to their honours, but he could

not with propriety have taken a place among the members of our own Royal Academy who are required, by the Instrument of Institution, to be "men of fair moral characters," as well as artists of distinction.

The practice of sending travelling students abroad, was necessarily suspended during the long European war, and was not resumed until the conclusion of hostilities; but a pecuniary compensation was made to those who would have been entitled to the privilege in more peaceful times. We have already mentioned poor Thomas Proctor, the sculptor, who was elected for this favour in 1793, but died before leaving England. Two years afterwards, William Artaud, a painter, was selected, receiving the increased allowance of £100 a year which was authorised in 1790. No students were sent abroad between 1795 and 1818, when Lewis Vulliamy, an architect, obtained an allowance of £130 for three years—the grant having been increased to that amount in the preceding year. It continued at this rate till 1832, when it was reduced to £100, with travelling expenses of £30 out, and £30 home.

The operation of the rules in regard to the award of pensions, underwent alteration, as the capital from which they were to be paid reached the amounts fixed by the resolutions passed in 1796 as the basis for augmenting such grants. In 1809 the pension fund reached £15,000, and, between that year and 1816, the claimants upon it received pensions according to the higher rate then to be awarded. The average of these years was an expenditure of £185 5*s.* 11*d.* a year on members of the Academy or their widows. In 1817, the fund having reached £20,000, the full amount of pensions specified by the law were paid. In 1820, a further increase was authorised, without, however, increasing the capital from which they were paid, and the following scale has ever since been acted upon:—

An Academician £105, provided it did not make his income exceed £200 per annum.

An Associate £75, provided it did not make his income exceed £160 per annum.

An Academician's Widow £75, provided it did not make her income exceed £160 per annum.

An Associate's Widow £45, provided it did not make her income exceed £100 per annum.

The average expenditure during the last forty years, according to this rule, has been about £600 — the amount of the interest upon the sum invested for the purpose.

On the 10th December, 1818, the Royal Academy completed the fiftieth year of its existence, and it was proposed to celebrate the event by some enduring memorials. Among these a history of its rise and progress, a record of what it had accomplished, and a biographical account of its members, illustrated with portraits, and produced in a style worthy of the Academy, was the first proposed; and it is much to be regretted that it was afterwards deemed inexpedient to carry out the idea, since much valuable information could then have been collected which is now for ever lost, both as regards the Academy itself and its early members. A private record was afterwards proposed to be substituted for this published one, but none appears to have been made. Another plan was to have a medal struck to commemorate the jubilee, but this also was abandoned, and the only celebration was a dinner given to all the members at the Royal Academy on the anniversary.

While thus the Academy was rejoicing in its jubilee year, the venerable President, who fifty years before was among its first members, was insensibly losing energy, and passing away in the slow and easy decay of old age. When he was in his seventy-ninth year, he lost his tender devoted wife, Elizabeth Shewell, and although he still pursued his appointed duties, and worked at his easel, he never really survived the shock caused by this separation from his home-companion of half a century. With unimpaired mental faculties, and with the same simple contented

spirit which he had possessed through his long life, he expired on the 11th of March, 1820, in the 82nd year of his age.

His body was laid in state in the smaller exhibition room on the ground floor of Somerset House, and Leslie thus describes, in one of his letters to his sister, the sad ceremonial of the funeral: —

"It was arranged exactly on the plan of that of Sir Joshua Reynolds. An apartment on the ground-floor of the Academy was hung and carpeted with black, the daylight entirely excluded, and the room lighted by a number of tall wax-candles, placed at regular distances on the floor, around the coffin, which was covered by a pall and lid of black feathers. Against the wall, at the head of the corpse, hung the hatchment, bearing the family arms. No one remained in the room, excepting Robert, West's old servant, who had sat up there all the preceding night. My feelings were greatly affected by this scene. The company who were to attend the funeral assembled in a large upper room, where they were provided with black silk scarves and hatbands, the Academicians wearing long black cloaks. It was interesting to see persons of different ranks and different nations, and of well-known different political sentiments, meeting on this occasion, and uniting in the last tribute of respect to a man of genius. The service was performed by Dr. Wellesley, brother to the Duke of Wellington. In one part of it a very beautiful anthem was sung by the boys of the choir, the effects of which, with the fine organ of St. Paul's, was such as Milton has described in the 'Penseroso.'"

He was buried beside Reynolds, Opie and Barry, in the crypt of the cathedral. The funeral procession made a splendid cortége: the pall was borne by noblemen, ambassadors and Academicians; his two sons and his grandson were the chief mourners; all the members of the Academy, and many lovers of the arts paid their respectful tribute to his memory, and sixty coaches followed the remains of the simple Quaker's son to their last resting-place.

The Royal Academy lost in Benjamin West an excellent

President, who, if he possessed not the artistic genius of his predecessor, nor the same literary ability to address the students on the theory and practice of art, yet exercised a beneficial influence over all its members. His perfect command of temper, his uniform courtesy of manner, and above all, his real kindness of heart, were felt by all with whom he was brought into communication. He never considered it an intrusion to be consulted by the young artist—he was liberal and generous to the full extent of his means, and was ready to befriend by his patronage, and assist with his purse, all who needed the help it was in his power to render. "No one was more accessible," says Leslie, "nor, I may add, so well qualified to give advice in any branch of art. He had generally a levée of artists at his house every morning before he began work. Nor did a shabby coat or an old hat ever occasion his door to be shut in the face of the wearer." By his own personal example, moral and social, and as a laborious, never-wearying professor of the arts, he was alike a pattern of purity, kindness, and perseverance to all who desired to win respect or renown.

He outlived all the foundation members of the Royal Academy, with the exception of George Dance; and of the original forty, only two others, Cosway and Nollekens, survived. Since the death of Reynolds, fourteen of the rmaining original members had passed away; these were—Catton, Paul Sandby, Bartolozzi, Richards, Serres, Newton, A. Kauffman, Mary Moser, Zoffany and Hoare, the painters; Wilton and Tyler, the sculptors; and Thomas Sandby and Sir W. Chambers, the architects. Sixteen of the members elected during Reynolds's presidentship were also gone; these were—James Barry, De Loutherbourg, Copley, Garvey, J. F. Rigaud, Opie, Hodges, Russell, Hamilton, Webber, Wheatley and Humphrey, the painters; Burch, Bacon and Banks, the sculptors; and J. Wyatt, the architect.

During the twenty-eight years of West's presidentship forty new members were elected Royal Academicians, of whom an account will be given in the next chapter; eight of these died within the same period. Among the associates, sixteen vacancies had occurred; eleven of these were painters, viz. George James, E. Martin, Zucchi, M. A. Rooker, Rebecca, Tomkins, Elmer, Edwards, Nixon, Stubbs and Wright; and five associate engravers, viz. Major, Browne, Green, Haward and Anker Smith. Their places were supplied by ten painters, one architect, and five engravers, whose history we shall trace after those of the Royal Academicians elected during the same period.

Among the officers of the Academy several changes had taken place. The increasing infirmities of John Richards, the secretary, rendered the assistance of a deputy necessary, and in 1810 Henry Howard was appointed, and became secretary, by election, in the following year, when Mr. Richards died. Robert Smirke was elected to succeed Wilton, as keeper, in 1804; but his election was not confirmed by his Majesty, and Henry Fuseli was subsequently appointed. The office of librarian had been filled by Dominic Serres till 1793, Edward Burch till 1814, and subsequently by Thomas Stothard, who, with Paul Sandby and J. F. Rigaud, had previously acted for short periods as deputy-librarians. John Yenn had been nominated, as we have seen, to succeed Chambers as treasurer, and held the office from 1796 to 1820 by the Royal warrant. The professors of painting had been frequently changed. Barry held the office when West became president. When he was expelled, in 1799, Henry Fuseli succeeded, but resigned in 1805. John Opie held the professorship for two years, and Henry Tresham from 1807 to 1809, when he resigned, and Fuseli was re-appointed. The first Professor of Architecture, Thomas Sandby, died in 1798; he was succeeded by George Dance, who resigned in 1805, when Sir John Soane was elected in his stead,

and held the office for thirty years. Edward Edwards, the Professor of Perspective, died in 1806, and was succeeded by Turner in 1807, who continued for thirty years to hold the appointment. The new professorship of sculpture had been filled throughout West's presidentship by John Flaxman. John Sheldon, the Professor of Anatomy, had been succeeded by Sir Anthony Carlisle in 1808. Among the honorary members some changes had also taken place. The office of chaplain had been filled successively by the Bishops of Killaloe and Exeter. The Secretary for Foreign Correspondence, James Boswell, had been succeeded by Prince Hoare in 1799; the Professor of Ancient History, Edward Gibbon, by William Mitford, after remaining some years vacant. Samuel Lysons had been appointed Antiquary in 1818; and the professorship of Ancient Literature had passed from Bennet Langton to Dr. Charles Burney in 1803, and in 1818 to the Bishop of London, afterwards Archbishop of Canterbury.

The financial position of the Academy had greatly improved during the period in which West was president. The receipts from the exhibition and other sources, which were nearly £3000 a-year in 1792, amounted to £6299 10*s.* 2*d.* in 1820,—the exhibition alone producing £4650 14*s.*, a portion of this increase being attributed to the rise in the price of the catalogue, effected in 1809. Besides some £190 a-year expended in pensions, a yearly distribution of donations was made to those who needed assistance; these gifts, which amounted to £111 11*s.* in 1792, reached an average of nearly £400 a-year in 1820; so that while the funded capital of £20,000 was secured during this period, it was not obtained by diminishing the liberality of the Academy to artists or their families, but out of the large surplus arising from a steadily-increasing prosperity.

The exhibitions during this period had annually enlarged; and if they had changed their appearance by the

discontinuance of the works of the early members who had passed away, they had not lost their interest when displaying the works of succeeding members, and the rising artists of the day. At the beginning of this period there were West's historical and Scripture pieces; the designs of Bartolozzi, Smirke, Stothard, Fuseli, Hamilton, Westall, Northcote and Wheatley; portraits in oil by Lawrence, Beechey and Bigg, in crayons by Russell, and in miniatures by Ozias Humphreys; and sculptured groups and busts by Banks, Nollekens and Bacon. The number of contributions, which was 856 in 1793, rose to 1100 in 1800, but fluctuated between 813 and 908 during the years of the Peninsular war. A popular picture in the exhibition following the peace was the portrait by Lawrence of 'Field-Marshal the Duke of Wellington holding the Sword of State, on the last day of the public thanksgiving at St. Paul's.' In 1819 the number of works exhibited was 1248, the largest number ever seen, up to that time, on the walls of the Academy, including portraits by Beechey, Owen, Shee and Jackson; a scene in Holland, a fine work by Callcott; three striking landscapes by Turner: 'England,' 'Richmond Hill,' and the 'Entrance of the Meuse;' Wilkie's 'Penny Wedding;' Leslie's 'Sir Roger de Coverley;' West's sketch of the 'Resurrection,' and 'Cæsar reading the Exploits of Alexander;' besides the varied contributions of Chantrey, Baily, Flaxman and Westmacott, the sculptors,—the landscapes of Constable, Collins, Turner, the two Daniells, and Westall,—the horses and battle pieces of Abraham Cooper,—the portraits by Beechey, Jackson, Owen, Phillips and Shee,—the historical and domestic scenes portrayed by Hilton, West, Wilkie, Mulready, Newton, Stothard and others. Thus the exhibition retained some few specimens of the works of the early members of the Academy, but chiefly derived its attractions from those of the men who, then in their youth and prime, have since also passed away.

A striking feature of the exhibitions in Somerset House,

which is wanting at the present time, was the collection of "diploma pictures," by deceased members, and other works presented to the Academy, which were exhibited in the council-room. There were sixty-eight of these in the catalogue of 1819 — at least as many more have been added in subsequent years. What an interesting history of the growth of the English School would these works afford in our day, if there were space available for their arrangement in chronological order, and for the public exhibition of them at the same time with the new pictures by living artists!

CHAPTER IX.

ROYAL ACADEMICIANS ELECTED DURING THE PRESIDENCY OF BENJAMIN WEST.

President: WEST.

Painters: R. SMIRKE, Sir F. BOURGEOIS, T. STOTHARD, Sir T. LAWRENCE (future President), R. WESTALL, J. HOPPNER, S. GILPIN, Sir W. BEECHEY, H. TRESHAM, T. DANIELL, Sir M. A. SHEE (future President), J. M. W. TURNER, H. THOMSON, W. OWEN, S. WOODFORDE, H. HOWARD, T. PHILLIPS, Sir A. W. CALLCOTT, Sir D. WILKIE, J. WARD, H. BONE, P. REINAGLE, G. DAWE, W. R. BIGG, Sir H. RAEBURN, E. BIRD, W. MULREADY, A. E. CHALON, J. JACKSON, W. HILTON, A. COOPER, and W. COLLINS.

Sculptors: J. FLAXMAN, C. ROSSI, N. MARCHANT, Sir R. WESTMACOTT, W. THEED, and Sir F. CHANTREY.

Architects: Sir J. SOANE, and Sir R. SMIRKE, JUN.

A COMPLETE change among the members of the Royal Academy occurred before the second President closed his career, and a second generation had arisen in the place of the original founders of the then firmly-established institution. Forty Academicians were elected under West's presidentship, of whom 32 were painters, 6 sculptors, and 2 architects.

The painters were elected to full academic honours in the following order:—1793, R. Smirke, and Sir F. Bourgeois; 1794, Thomas Stothard, Sir Thomas Lawrence (afterwards President), and Richard Westall; 1795, J. Hoppner; 1797, S. Gilpin; 1798, Sir W. Beechey; 1799, H. Tresham and T. Daniell; 1800, Sir M. A. Shee (afterwards President); 1802, J. M. W. Turner; 1804, H. Thomson; 1806, W. Owen; 1807, S. Woodforde; 1808, H. Howard and T. Phillips; 1810, Sir A. W. Callcott;

1811, Sir D. Wilkie, J. Ward and H. Bone; 1812, P. Reinagle; 1814, G. Dawe, and W. R. Bigg; 1815, E. Bird and Sir H. Raeburn; 1816, W. Mulready and A. E. Chalon; 1817, J. Jackson; 1819, W. Hilton; 1820, A. Cooper and W. Collins. The sculptors were—J. Flaxman (1800), C. Rossi (1802), N. Marchant (1809), Sir R. Westmacott (1811), W. Theed (1813), and Sir F. Chantrey (1818). The architects were Sir J. Soane (1802), and Sir R. Smirke, jun. (1811).

Before giving a brief biographical notice of each of these new members, we must briefly trace the outline of the career of the second President, BENJAMIN WEST, whose history, so far as it has not already been referred to, we reserved for the commencement of this chapter. He was born on the 10th of October, 1738, at Springfield, in Pennsylvania, and was the tenth child of Quaker parents,—John and Sarah West,—his father being one of the West family of Long Crendon, in Bucks. Young Benjamin was prematurely born, his mother having given birth to her illustrious son shortly after listening to a vehement field-preacher; and many predictions as to his future destiny arose from the peculiar circumstances of his birth. His first essay in art was made as early as his seventh year, when, being set to watch the cradle of his sister, he was struck by her smile while sleeping, and at once attempted to take her portrait in red and black ink. Thus he began to draw without having seen painters or painting, or even prints, and received his first lessons in the art of preparing his colours from some wandering Red Cherokee Indians, who, looking at his drawings, showed him theirs by way of contrast. Red and yellow colours given by these rude artists, indigo from his mother, and a brush formed of hairs from her cat's back, were his first materials for painting. Subsequently he had a box of paints and pencils, and some canvas prepared for the easel, given him by a relative, a merchant of Philadelphia, named Pennington, who also bought him some

engravings by Grevling, from which, for several successive days, he continued to copy, unknown to his parents.

Subsequently he went with this relation to Philadelphia, where he painted a view of the banks of the river, and saw, for the first time, the works of an artist, named Williams, who, struck by the boy's enthusiasm, lent him the treatises of Du Fresnoy and Richardson on painting to study. Thus aided and encouraged, West resolved to be a painter; and his works exciting attention in so quiet a place as Springfield, several residents in the neighbourhood aided him in his efforts, and taught him how to educate his mind so as properly to deal with classic subjects. When in his sixteenth year, the Quaker community gravely discussed the propriety of allowing one of their young members to follow such a vain and sensual occupation as that of a painter; but its high purposes were set forth by some of those present, and at the conclusion of the meeting it was resolved to allow him to proceed in the course for which Providence seemed to have qualified him; the women rose and kissed the young artist, and the men one by one laid their hands on his head; and from that time forth, West felt himself to be dedicated to art, and pledged only to employ it on subjects holy and pure,—an intention he never lost sight of, and steadily pursued to the end of his career.

Shortly after this, he joined a party of volunteers, under Major Sir P. Halkett (of the old Highland watch, the 42nd Regiment), who went in search of the relics of the gallant troops of General Forbes, who were lost in the desert by the unfortunate General Braddock. From this expedition he returned to the dying bed of his mother. Subsequently he quitted his home, and in his eighteenth year established himself as a portrait painter in Philadelphia. He obtained many sitters, receiving two and a half guineas for a head, and five for a half-length portrait. His first historical picture was the 'Death of Socrates,' the figure of the slave being painted from that of one of

the workmen of Mr. Henry, a gunsmith, by whom the subject was suggested to him. He afterwards removed to New York, doubling his prices for portraits, and still finding ample employment. By the aid of one of the merchants there, named Kelly, he fulfilled a long-cherished desire of visiting Italy, and reached Rome on the 10th of July, 1760. Lord Grantham first took notice of the young American, and he speedily attracted the attention of the visitors to the Italian capital. Mengs, Gavin Hamilton, and Dance, the artists, were there at the time, and became his friends. After studying the art-treasures of the Eternal City, West, at their suggestion, proceeded to Florence, Bologna and Parma. He was elected a member of the academies of those cities, and afterwards returned to Rome. In the interim he painted two pictures, 'Cimon and Iphigenia' and 'Angelica and Medora,' which were favourable specimens of his skill.

On the 20th of June, 1763, West arrived in London, where several of his artist friends in Rome were ready to welcome him. Through Mengs he became acquainted with Wilson, was introduced to Reynolds, and at once determined to remain in England, taking chambers and a studio in Bedford Street, Covent Garden. There was an opening for a historical painter at the time, and his first pictures exhibited at the Society of Artists (those painted in Italy, and a portrait of General Monkton, second in command at the battle of Quebec) were favourably received. West became acquainted at this time with Dr. Johnson and Burke, and received commissions for a painting of 'Hector and Andromache,' for Dr. Newton, and the 'Return of the Prodigal,' for the Bishop of Worcester. Lord Rockingham offered him £700 a year to paint historical pictures for his mansion in Yorkshire; but this, after consultation with his friends, he declined, as his successful beginning led him to wish to keep his works before the public.

An early attachment he had formed for a young lady

of Philadelphia, Elizabeth Shewell, led him to wish to return to America to marry her; but he was advised to send for her, as his absence from England, just as he was attracting notice, might have been disastrous to his future prospects. She was, for these reasons, persuaded to accompany his father to England, and West was married to her on the 2nd of September, 1765, at the Church of St. Martin-in-the-Fields. About the same time an enthusiastic patron of art, Dr. Drummond, Archbishop of York, was so pleased with West's pictures that he requested him to paint one for him, representing the 'Landing of Agrippina with the Ashes of Germanicus;' and he followed up this mark of approval by proposing to obtain for him an annuity, if he would exclusively devote himself to historical painting, and altogether relinquish portraiture. He and his friends subscribed £1500; but the public did not co-operate with them, and the project was therefore abandoned. The archbishop, meanwhile, made known to the King the arrival of the devout Quaker from America, and his Majesty requested to see the artist and his productions. West was sent for to the palace, was graciously received, and was at once ordered to paint the 'Departure of Regulus from Rome,' for the King's collection. His Majesty read the account from Livy to the artist; and during the time the work was going on he was frequently invited to spend the evening at Buckingham House, where he was often detained by the King as late as eleven o'clock, discoursing on topics connected with the best means of promoting the study of the fine arts in the kingdom. Galt, his biographer, says that it was in these conversations that the plan of the Royal Academy was digested. Thus commenced a career of nearly forty years of Royal patronage, amounting almost to personal friendship with the gracious Sovereign, who, besides the many other qualities for which his memory is revered, did so much to advance the arts in this kingdom.

We have already seen that West had been a member and

director of the old Incorporated Society of Artists, and that while the 'Regulus' was being painted, the plan of forming the Royal Academy had been matured; and we have also noticed that, among West's subsequent works, he excited at first a discussion, but afterwards praise, by commencing in his picture of 'The Death of Wolfe' an innovation on the style of painting then prevailing, by representing all the persons introduced, in the costume of the time and country in which they lived. A long series of historical pictures, painted for George III., followed (most of which are now at Hampton Court and Windsor) — some from classic story, others from English history and Scripture. Among them were eight scenes from the life of Edward III., for St. George's Hall. Subsequently, he proposed to the King to paint a series of thirty-six subjects, illustrating the progress of revealed religion, for his Majesty's Chapel in the Horn's Court of Windsor Castle; first obtaining from Bishop Hurd, Bishop Douglas, and the Dean of Windsor, an assurance that they and the dignitaries of the Church saw no objection to such paintings in a place of worship. These designs were divided into four dispensations — Antediluvian, Patriarchal, Mosaic, and Prophetic, apportioned equally between the Old and New Testaments. The Chapel was to be ninety feet long by fifty wide, and Wyatt received orders to carry out the plan; the grand flight of steps in the great staircase at Windsor Castle, executed by that architect, being intended to lead into the Royal Closet in the new Chapel of Revealed Religion. Twenty-eight of the pictures were executed before the final illness of the King, for which West received £21,705. West also painted nine pictures of portraits of the Royal Family, receiving for them 2000 guineas more. The original picture of 'The Death of Wolfe' was purchased by Lord Grosvenor, but the King ordered a copy of it.

Amidst such continued employment and prosperity, the honour of succeeding Reynolds as President of the

Royal Academy fell to West's share in 1792. There were none of his contemporaries who had so good a claim to, or were so well fitted for, this high position, nor one whom the King would so gladly confirm in the appointment. He was offered knighthood on the occasion; but, doubting how a Quaker would receive the honour, the King sent the Duke of Gloucester to inquire whether it would be acceptable to him. It was respectfully declined, as West considered that he had attained as much eminence as an artist as any which such a title could confer; and he seemed to feel that only a more permanent rank was of real value, as the means of preserving in families a respect for the principles or the qualities for which it was originally bestowed. In the preceding chapter we have stated that West continued to paint for the Court, until the King could no longer exercise his patronage; and that, although he was naturally envied the privilege thus conferred upon him, he did not actually receive more than the ordinary income of a good portrait painter in these times as the reward for his incessant labour.

After the peace of Amiens, in 1801, he visited Paris to see the collection formed by Bonaparte at the Louvre. He was so well received there, that he said, with a little pardonable vanity, "Wherever I went men looked at me, and ministers and people of influence in the state were continually in my company. I was one day at the Louvre; all eyes were upon me; and I could not help observing to Charles Fox, who happened to be walking with me, how strong was the love of art, and admiration of its professors, in France." It did not, apparently, occur to him that possibly the great statesman with whom he was conversing might have been the chief object of interest. The dissension in the Academy which led to his temporary withdrawal from the office of President, took place after his return, in 1805. A year only intervened before he resumed his former position, retaining it till his death.

Finding himself deprived, at the advanced age of sixty-

four, of the patronage of the Court, consequent on the sad illness of the King, he commenced a series of great religious works, the first of which was 'Christ Healing the Sick,' purchased by the British Institution for £3000, and subsequently presented to the National Gallery. He commenced this work in answer to an appeal from a society of Quakers in Philadelphia, who solicited his help in enlarging a hospital there, and for which he offered to paint a picture, as likely to be worth more than any money subscription he could give. When he accepted the offer to sell it, he stipulated that he might make a copy of it for the hospital; he did so, and a wing for thirty additional patients was constructed with the money which it realised to the charity. Several other works of large dimensions followed: 'The Crucifixion,' 'The Ascension,' 'The Descent of the Holy Ghost on our Lord at His Baptism,' 'The Inspiration of St. Peter,' 'The Brazen Serpent,' 'St. Paul at Melita,' &c. In 1814 he exhibited his picture of 'Christ Rejected,' and, in 1817, the celebrated representation of 'Death on the Pale Horse.' These, and many other of his works, are well known by the prints made from them so admirably by Woollett, Hall, and Heath. West painted, or sketched, about four hundred pictures in all, most of them subjects requiring all the skill and energy of the artist. Besides the works we have mentioned, he painted 'Penn's Treaty with the Indians;' 'Stephen carried to his Burial,' the altar-piece of St. Stephen's, Walbrook; 'St. Michael the Archangel,' for Trinity College Chapel, Cambridge; 'The First Installation of the Knights of the Garter,' for the audience chamber at Windsor Castle; and a variety of others, both classic and sacred. Two of his earlier works — 'Cleombrotus ordered into Banishment,' and 'Pylades and Orestes' — 'The Healing of the Sick,' above referred to, and 'The Last Supper,' painted for George III., and presented by George IV., are now in the National Gallery. His outline was often too meagre for the lofty subjects he fre-

quently chose; but he drew well, and pencilled rapidly and admirably. In composition and effect he showed great skill, but in colouring he was not so successful, his pictures being often of a reddish-brown tint, and in expression he wanted more variety and character. In invention he has frequently shown great power; some of his single figures are admirable, and there is a natural grace in most of his delineations of women. Much of the calm, passionless spirit he possessed, pervades his pictures; but they are, at the same time, the reflex of those pure and solemn thoughts and conceptions with which his mind was filled. His religious subjects were so selected and depicted that, while they were readily understood by all, they awakened the sympathies especially of persons of religious feeling; nor were his historical and classic subjects wanting in that chief attraction to the multitude — that of being brought within their comprehension. The fine whole-length portrait of him by Lawrence, in the National Gallery, gives a highly characteristic representation of this excellent man, portraying not only his dignified and venerable appearance, but his amiable and tranquil disposition. In the early part of his career in London, he lived in Castle Street, Leicester Square. From 1777 till his death he resided at No. 14 Newman Street, Oxford Street, where he built a painting-room and gallery for pictures. After his death (which took place on a sofa in his drawing-room in Newman Street, on 11th March, 1820) several of his pictures remained in possession of his family. A sale of a portion of them took place at Robins's in May 1829, when 181 pictures, &c., were disposed of for £19,137, much less than could have been obtained for them in his lifetime. Among them were, 'Death on the Pale Horse,' which sold for £2000; 'Christ Rejected,' which realized £3000 (West having been offered £8000 for it years before); the 'Death of Nelson,' and 'The Waters subsiding after the Deluge,' which only produced together £1300.

Proceeding first to notice the *Painters* elected during the period of West's presidentship, in the order in which they were appointed, we have first to speak of ROBERT SMIRKE, R.A., who was born at Wigton, near Carlisle, in 1752. He became a student of the Royal Academy in 1772, and for several years followed herald-painting as his profession. In 1786, he exhibited his first pictures at the Academy—'Narcissus,' and the 'Lady and Sabrina,' from "Comus." These, and 'The Widow,' exhibited in 1791, at once displayed his powers as a painter of humorous and sentimental subjects, second only to Hogarth, and not since excelled until the time of Wilkie. He was elected an Associate in 1791, and in 1793 he became a Royal Academician. On this occasion, he gave as his "Diploma" work, a picture of 'Don Quixote and Sancho.' In 1792 he contributed two pictures from Thomson's "Seasons" to the exhibition—'The Lover's Dream,' and 'Musidora;' and, in 1793, 'Lavinia,' from the same poem. All his pictures are of an imaginative character, and the subjects generally selected from the Scriptures, Shakspeare, Cervantes, "The Arabian Nights," &c. They were generally of small dimensions, and are chiefly known to the present generation by the engravings made from them for book illustration. On such productions he seldom used much variety of colour, but seemed chiefly anxious to preserve the chiaro-scuro. His larger compositions appear weak from this defect in colour; but the manner in which he arranged his subjects, and the rich humour of his characters, without any intermingling of low caricature, commend his works to the attention of all, making the observer think and smile, if not to laugh outright. Several of the contributions to the Boydell Gallery were from his pencil, and the truth of his conceptions of Shakspearian scenes, render these among his best works. The subjects were, 'Katherine and Petruchio,' 'Juliet and the Nurse,' 'Prince Henry and Falstaff,' 'The Seven

Ages,' and others. 'Don Quixote' was his favourite subject, and the story was largely illustrated by his pencil. All his designs are full of quiet and well-sustained humour, evince a fine perception of character, and possess considerable delicacy and finish. In 1813 he painted a picture of 'Infancy,' which was his last contribution to the exhibition.

In 1804 he was elected by the Academicians to succeed Wilton as keeper, but when the appointment was submitted for the King's approval, he refused to confirm it, having been apprised of Smirke's revolutionary principles, and of the free expression he had given of his satisfaction at the events which had been enacted in France a few years before; and his Majesty no doubt considered that one holding such opinions might injuriously affect the young students in art proposed to be placed under his charge. A few years afterwards, Smirke indulged his satirical vein at the expense of the titled noblemen and gentlemen who founded the British Institution, in his publication of a "Catalogue Raisonné" of the first exhibitions of pictures held there.

Throughout his life he formed a very modest estimate of his own works, and was very unwilling to show them. Nearly to the end of his long career, however, he continued to practise his art, and his last labours were the designs he made for the bas-reliefs for the Junior United Service Club, and the Oxford and Cambridge Club, of which his sons Robert and Sydney were the architects. He died at the advanced age of ninety-three, at his house in Osnaburgh Street, Regent's Park, on the 5th of January, 1845, having been a full member of the Royal Academy for fifty-three years.

Sir FRANCIS BOURGEOIS, R.A., was descended from a Swiss family, the members of which are said to have held several high offices of state in Berne, and to have subsequently removed to England, when reverse of fortune had

befallen them. He was born in 1756, in St. Martin's Lane, London, where his father was at that time carrying on the trade of a watchmaker. When he was about eight years old, the celebrated picture dealer, Noel Desenfans, came to lodge in his father's house, and this gentleman, both as a teacher of languages and a man of great natural ability, acquired a large connection among the nobility and patrons of art, by whom he was employed in the formation of their galleries. The unfortunate King Stanislaus of Poland remitted to him a considerable sum of money for the purchase of paintings for the Royal Gallery at Warsaw: but after the pictures had been bought, the subsequent misfortunes of that monarch prevented the accomplishment of his design, and they remained in the possession of Desenfans. In all probability it is to the influence which this gentleman exercised over the mind of Bourgeois, that we must ascribe his choice of the profession of the arts. His early destination was the army, in which he had been promised a commission by Lord Heathfield, and he attended military evolutions and reviews, but not it would seem to acquire a knowledge of tactics so much as to represent the manœuvres he witnessed with his pencil, having previously received some instruction in drawing from an animal painter. Some of these juvenile productions were shown to Sir Joshua Reynolds and Gainsborough, who spoke so favourably of them, that he was subsequently placed as a pupil with De Loutherbourg, under whom he quickly acquired a knowledge of the elementary principles of art, and became so attached to the study, that he gave up all idea of a military life, and soon obtained considerable reputation by his landscapes, battle scenes, and sea pieces. In 1776 he travelled through France, Italy, and Holland, and proceeded to Poland, where, with letters from his friend Desenfans, he was favourably received by the King, who conferred on him the knighthood of the order of merit. This honour was confirmed to him on his return to

England by George III., who subsequently in 1794 appointed him his landscape-painter.

He continued the practice of his profession with great perseverance, and in 1791 was appointed painter to the King of Poland, whose brother, the Prince Primate, had been much pleased with his performances during his residence in this country. In 1787 he was elected an Associate of the Royal Academy, and attained the higher rank of R.A. in 1793. Soon afterwards he retired from the more active pursuit of art. In 1804 his friend Desenfans died, leaving to him the best of the pictures he had collected, and to his possession of which we have already referred. Sir Francis Bourgeois was in the habit of visiting the master and fellows of the college founded by Alleyn the actor at Dulwich, and on one of these occasions it was suggested to him by John P. Kemble that his collection would be an appropriate gift to that body, as they already had a gallery where they might be placed without fear of injury to the pictures, and where visitors could easily obtain access to them. On his death (which was occasioned by a fall from his horse) on January 8th, 1811, it was found that he had not forgotten the hint thus given, for he left the collection to the widow of his friend, with the greater part of his property, for her life; and bequeathed with the reversion of the pictures, £2000 to provide for the care of them, and £10,000 for erecting and keeping in repair a gallery for their reception at Dulwich. The present gallery attached to the college was built in 1812 from the designs of Sir John Soane. Bourgeois was buried in the chapel of the college, according to his own wish, by the side of Desenfans, whose remains were removed thence from the chapel attached to Bourgeois' house, in which they were originally deposited.

As a painter Sir Francis Bourgeois is not now held in high estimation, although his works were much esteemed at the time when they were painted. They manifest a

strong feeling for art, and evident labour in the process of execution; but besides being crude and sketchy, they are monotonous and heavy in colour — a mannered imitation of De Loutherbourg, but without his genius. In grouping his figures, and in choosing his subjects, he showed good taste, however, and evident appreciation of the beautiful in nature. In private life Sir F. Bourgeois was universally esteemed, and he has considerable claims to grateful remembrance as the donor to the nation of the collection of valuable pictures at Dulwich by Cuyp, Rembrandt, Poussin, Murillo, and other masters chiefly of the Dutch, Flemish, and Italian schools. Several of the works of the donor have been placed in the collection by his legatees, as also the portrait of him by Sir William Beechey, which was painted only a few days before his death.

THOMAS STOTHARD, R.A. who was called "the Giotto of England" by Turner, was born in London, at the sign of the "Black Horse" (kept by his father) in Long Acre, on August 17th, 1755. Being a sickly child, he was sent at five years old to some relatives at Acomb, a small village near York, to be nursed. While there he began to copy some of Houbraken's heads, and other engravings which he met with in his new home. At eight he was placed at school at Stretton, near Tadcaster, the birthplace of his father; and at thirteen was removed to a boarding-school at Ilford, in Essex. On his father's death shortly afterwards, he was bound apprentice to a pattern-drawer for brocaded silks in Spitalfields. The trade declining, and his master dying a year before the expiration of his term, he was early left to his own resources. He had, however, minutely studied nature in the drawing of flowers and other ornaments, and had availed himself of every opportunity of improving his knowledge, so that he was now prepared to attempt a higher branch of art than that of ornamental design, and began to draw illustrations for the "Town and Country Magazine," published by Harrison.

These were greatly admired, and he quickly found constant employment of the same kind upon other works, particularly the "Novelist's Magazine" and Bell's edition of the "British Poets." He commenced a course of study at the Royal Academy in 1777, and exhibited his first picture, 'Ajax defending the dead body of Patroclus,' the following year. Among his early works were 'A Holy Family,' 'Banditti,' 'The Death of Sir Philip Sidney,' 'King Richard's Return from Palestine,' and his 'Treatment of Isaac, King of Cyprus,' and 'Britomart,' from Spenser. In 1791 he was elected an Associate, and in 1794 a Royal Academician. In 1810 he began to act as deputy librarian for Mr. Burch, and succeeded to the office in 1812, retaining it till his death in 1834.

Stothard's never-failing fancy supplied upwards of five thousand designs to illustrate the works of Milton, Shakspeare, Spenser, "Don Quixote," "The Pilgrim's Progress," Bell's "British Poets," "Robinson Crusoe," &c., in which humour, pathos, beauty, innocence, modesty, and loveliness of form are combined. Of these three thousand were engraved, and as they illustrated the popular literature of the age, his reputation was widely diffused both in this country and on the Continent. Among his most important works were 'The Pilgrimage to Canterbury,' 'The Flitch of Bacon,' and the 'Wellington Shield,' which he also etched himself. His largest performance is the fresco painting of the staircase at Burleigh House, the seat of the Marquis of Exeter. This work, in which the figures are seven feet high, was commenced in 1798, and completed during four successive summers. The subject is 'Intemperance,' the chief figures being Marc Antony and Cleopatra, surrounded by bacchanals, &c. He also designed the ceiling of the Advocates' Library at Edinburgh. His ordinary pictures were of easel size, with small figures introduced in them. At the beginning of his career he followed the style of Mortimer, but as he advanced formed one peculiarly his own. His

oil-paintings are deficient in colour and are wanting in force, having too much the appearance of water-colour drawings. His facility of composition was great, but necessarily led to mannerism when so profusely employed; the sameness in his style is, however, always accompanied by so much purity of design, truthfulness, simplicity, and grace, that we never weary while looking at his works. His chief excellence consisted in his impersonations of virgin innocence and womanly grace, rendered in an easy, unaffected manner, which is very charming. In comic subjects he was very happy, without descending even to an approach to vulgarity. Some of his latest productions, commenced in 1829, were for the embellishment of the poems of his friend and patron, Samuel Rogers, all of which are exquisitely beautiful. He occasionally made designs for metal chasers, especially for Rundell and Bridge, the goldsmiths, and also aided our sculptors in the same way. Chantrey's celebrated monument of the 'Sleeping Children,' in Lichfield Cathedral, was made from his design. He was commissioned to design the reverse to the gold medal awarded by the Royal Academy, and received £20 for the drawing he made for it.

For several months before his death, he was compelled by bodily infirmity to relinquish his profession, but still attended the meetings and lectures at the Royal Academy, and performed his duties as their librarian. His deafness had for years hindered him from taking part in the discussions, but he never missed attending the meetings, the proceedings at which were explained to him in writing by those around him. He had a numerous family, and one of his sons, Charles Alfred Stothard, was the author of an antiquarian work of great value, "The Monumental Effigies of Great Britain." A very interesting life of the artist was published by this gentleman's widow, afterwards Mrs. Bray, in 1851. Thomas Stothard lived to a venerable age, retaining to the last the gentleness and benevolence

of disposition by which his long life was characterised, and died at his house, No. 28 Newman Street, Oxford Street, where he had resided more than forty years, on the 27th of April, 1834. He was buried in Bunhill Fields burial-ground, and was followed to the grave by the President and Council of the Royal Academy. There are portraits of him by Harlowe, Jackson, and Wood, and a bust in marble by Baily. Six very pleasing specimens of his skill are in the Vernon Gallery, and ten more in the Sheepshanks Collection.

RICHARD WESTALL, R.A., was born at Hertford, in 1765. In 1779 he, like Hogarth, was apprenticed to an heraldic engraver on silver, named Thompson, in Gutter Lane, Cheapside; but while thus employed, a miniature painter, named Alefounder, having observed his abilities for greater things, recommended him to adopt painting as his profession. Accordingly, after learning at an evening school of art, he became a student at the Royal Academy in 1785, and shortly afterwards he commenced his career as an artist by exhibiting a picture from Chaucer's sarcastic poem of "January and May." He took a house in Soho Square, at the corner of Greek Street, jointly with Sir Thomas (then Mr.) Lawrence; they lived there for several years together, and from the congeniality of their dispositions and tastes, their acquaintance continued through life. Westall was chosen an Associate at the Royal Academy in 1792, and R.A. in 1794, the same year in which Stothard and his friend Lawrence attained the like dignity. He first attracted public favour by some highly finished historical pictures in water-colours. Among those especially admired were 'Esau seeking Isaac's Blessing,' 'Mary Queen of Scots parting from Andrew Melvil on her Way to Execution,' 'Sappho chanting the Hymn of Love,' 'Jubal and the Lyre,' 'The Boar that killed Adonis brought to Venus,' 'The Storm in Harvest,' 'Calypso entertaining Telemachus,' and other similar

subjects. His more enduring reputation rests, however, chiefly on the numerous beautiful designs he executed for Boydell's Milton and Shakspeare galleries, and the illustrations to other works. Many of his drawings for Milton's poems were graceful, and some even approached to grandeur. Bowyer's "History of England" furnished further subjects for his pencil; and a series of illustrations of the services of the Church of England, are still popular by the engravings from them. He attempted to paint large historical pictures, but abandoned the idea when he found that he could obtain no purchasers for them; and latterly he confined himself to making designs for book-illustration, after the example of Stothard. Crabbe's "Poems," Moore's "Loves of the Angels," and a volume of poems by himself, entitled "A Day in Spring," were among the productions embellished by his designs, which from their number, and the rapid succession in which they were executed, soon displayed a great similarity in their manner of treatment. In his latter years he unfortunately became greatly embarrassed by some imprudent partnership engagements and unsuccessful speculations in the works of old masters; and his circumstances in life were seriously affected by them. His last professional occupation was a very gratifying one,—that of giving lessons in drawing and painting to her Majesty, when Princess Victoria; and the beautiful drawings made by our gracious Sovereign, and her refined taste in art, evince that good use was made of the instruction which Westall was able to render to his Royal pupil. He died on the 4th of December, 1836.

Of Sir THOMAS LAWRENCE, elected in the same year with Richard Westall, and also of Sir MARTIN ARCHER SHEE, elected in 1800, we shall have to speak in subsequent chapters, when referring to the Academicians appointed during the periods in which they filled the office of President; and therefore only mention them here among

the painters elected at the period of which we are now speaking.

JOHN HOPPNER, R.A., was the son of one of the German attendants in the King's Palace at St. James's, and was born in London in 1759. He was educated under the directions given by George III., and, when very young, was selected to be one of the choristers of the Chapel Royal. In 1775, when in his sixteenth year, he became a student at the Royal Academy, and, in 1782, obtained the gold medal awarded for historical painting — the subject being 'A Scene from King Lear.' In the beginning of his artistic career, he met with especial favour from the Prince of Wales, who patronised him at a time when Lawrence and Opie were in the ascendant as portrait painters. Mrs. Siddons was one of his first sitters; and four members of the Royal Family, and a host of noble personages, followed. Mingled with this practice, Hoppner attempted ideal subjects, and at this time produced 'A Sleeping Venus,' 'Youth and Age,' and 'Belisarius.' This was ere he had reached the age of thirty. Within the next ten years he carried on a professional rivalry with Lawrence, who was steadily increasing in popularity, and enjoyed the favour of the King and the Court, while Hoppner could only designate himself "portrait painter to the Prince of Wales." At this time he lived in Charles Street, at the gates of Carlton House, and found constant employment, as may be judged from the long list of distinguished persons who sat to him for their portraits. He painted with ease and rapidity, and seems to have formed his style by a careful study of that of Sir Joshua Reynolds, rather than by imitation of it. He had also great skill in landscape painting, and the backgrounds of his portraits bear testimony to his ability in depicting scenery. He avoided in his likenesses all approach to coarseness or vulgarity, but he sometimes "improved" his subjects till, by refinement, they lost characteristic

fidelity. In his delineations of elegant women and children he was in his true element; less so, perhaps, in his portraits of men, which sometimes lacked dignity and individuality. His pictures are effective; his colouring natural, chaste, and powerful; and his tones, for the most part, mellow and deep. In some few instances, however, his pictures are gaudy. He was elected an Associate in 1793, and a Royal Academician in 1795, on which occasion he presented his own portrait—a spirited work—to the Royal Academy. Among the works of deceased British artists exhibited at intervals, after his death, at the British Institution, those of Hoppner always occupied a place, since he was employed to paint the portraits of many persons distinguished in the history and literature of this country, which will always give to his pictures an added value to that which they possess as works of art. His portraits of the Rt. Hon. W. Pitt, and of "Gentleman Smith," the actor, are in the National Gallery.

In early life, he visited frequently the house of Mrs. Wright, in Pall Mall, a modeller of portraits in wax, and a woman of great taste and talent, whose house became a rendezvous for artists and statesmen. He subsequently married the daughter of this lady, by whom he had a family, one of his sons being for some years the British Consul at Venice. In 1809, Hoppner's health visibly declined. Lawrence called repeatedly to inquire for him, and wrote very feelingly of his grief at "the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years." He resided for many years at No. 18 Charles Street, St. James's, and was highly valued for his estimable character in private life. He died of dropsy, after long previous suffering with bilious and liver complaints, on the 23rd January, 1810; and was buried in the ground adjoining St. James's Chapel, in the Hampstead Road.

SAWREY GILPIN, R.A., was born at Carlisle in 1733, and was the son of a captain in the army, who early taught him the first principles of drawing, and thus implanted in him the desire to become a painter. He was also a descendant of the good and hospitable Bernard Gilpin, whose life forms one of the most pleasing pictures of simplicity and virtue in connexion with the troublous times of the Reformation in which he lived. A brother of the artist was the Rev. W. Gilpin, vicar of Boldre, who wrote the life of his ancestor Bernard, and many other works. Sawrey Gilpin having determined to become an artist, was placed with Scott, the marine painter, to study in London, where he exercised his pencil in sketching groups of market people, carts and horses, &c., from his window; but his own taste led him especially to paint animals; and the Duke of Cumberland, to whom some of his drawings of horses were shown, so much admired them that he took Gilpin under his patronage, and gave him a commission to paint portraits of his favourite racers, and other subjects, at Newmarket. Thus his peculiar line in art became marked out for him, and he speedily became the recognised painter of such subjects, which he executed with great truth, being well acquainted with the anatomy of animals, and drawing them with spirit and correctness. He also painted tigers and wild animals with great ability, and sometimes ventured upon historical subjects, as in his pictures of 'The Election of Darius,' and 'The Triumph of Camillus.' He and Barret, the landscape painter, frequently worked together — the one producing the animals in Barret's landscapes, and the other painting the scenery surrounding Gilpin's horses, &c. A set of etchings of oxen, a small book of horses, and some heads for his brother's book, "The Lives of the Reformers," were published by him. In his especial department he was far superior to any of his contemporaries, and has rarely been excelled since, although his colouring was somewhat defective, and his pictures lacked some other technical

qualities. He was elected an Associate in 1795, and a R.A. in 1797. He was greatly respected through a long life for his extreme simplicity of manner and high moral character, and died at Brompton on the 8th March, 1807.

Sir WILLIAM BEECHEY, R.A., was born at Burford, in Oxfordshire, on the 12th December, 1753. He was articled to a conveyancer at Stow, in Gloucestershire, but after a time he grew restless under the monotony of a provincial lawyer's office, and came to London, where he was articled to Mr. Owen of Tooke's Court. Accidentally, he became acquainted with some students at the Royal Academy, and the pursuits in which they were engaged so greatly delighted him that he procured a substitute to serve the remainder of his articles to Mr. Owen, and, in 1772, became a student at the Academy. He carefully studied the works of Reynolds; but, acting upon the suggestion and example of his friend Paul Sandby, he made nature his model, and so endeavoured to qualify himself for competition with great artists, rather than to try to imitate their style. Among his earliest works were portraits of Dr. Strachey, Archdeacon of Norwich, and his family, and the Duke and Duchess of Cumberland. In 1781 he went to Norwich, and remained there four or five years, painting small conversation pieces, in the manner of Hogarth and Zoffany. He sent two large frames of these, containing twelve or thirteen portraits in each, to the Royal Academy Exhibition; but they were refused on account of occupying too much space, and were transferred to Vandergucht's rooms, at the Lyceum, where they attracted much attention. At Norwich he first began to paint life-size portraits, and also some fancy pieces—'Lavinia,' from Thomson's "Seasons;" 'A Lady Playing on a Harp,' and 'The Witch of Endor.' On his return to London, he took Vandergucht's house, 20 Lower Brook Street, and there was gratified by obtaining much patronage, and increasing celebrity. Thence he

removed to Hill Street, and subsequently to George Street, Hanover Square. A large number of commissions for portraits of the nobility led the way to Royal patronage, and this at a time when he had many eminent rivals in the same branch of art. In 1793 he was elected an Associate of the Royal Academy, and in the same year he was appointed portrait painter to Queen Charlotte, of whom he shortly afterwards painted a whole-length portrait, and all the Princesses sat to him. In 1798 he was commanded to paint a picture of the King at a Review of the 3rd and 10th Dragoons, attended by the Prince of Wales, the Duke of York, Generals Dundas, Fawcett, and Goldsworthy, &c. This work (now at Hampton Court) was universally admired, as combining with the fidelity of portraiture the interest and expression of a historical picture. As a mark of the Royal favour, he was knighted on 9th of May, 1798, and in the same year was chosen to fill the vacancy among the Royal Academicians caused by the death of William Hodges.

From this time he painted the majority of all the persons of distinction, and the rank and fashion of his time. Lord Nelson, Earl St. Vincent, Marquis Cornwallis, Lord Sidmouth, Sir W. Hamilton, Kemble, Mrs. Siddons, Alderman Boydell, Wilkie, Nollekens (now in the National Gallery), and Paul Sandby, were among the number. One of his best works was a picture of his second wife with the youngest of his eight children in her arms. This lady was also an artist in miniature, and copied in that manner many of her husband's works. One of his sons is now Captain Beechey, R.N., distinguished as an arctic traveller, whose knowledge of art greatly aided in preserving memorials of what he saw in those unexplored regions. Another son, H. W. Beechey, has written a life of Sir J. Reynolds, prefixed to his writings, and other works.

Sir William Beechey died at Hampstead, on the 28th

of January, 1839, at the advanced age of eighty-six, much regretted by numerous attached friends, who admired his honest and open conduct throughout a long and honourable career. His works (most of which have been engraved) are remarkable for truth of resemblance, purity of colour, and simplicity of treatment. Although he is chiefly known as a portrait painter, Beechey also painted some historical compositions of more than common merit, and at one time designed some fanciful subjects. For a long period he held a prominent position as a portrait painter, notwithstanding the many able competitors around him, and during the reign of George III. he was the principal Court painter; but the illness of the King weakened his interest, and the fascination of Sir Thomas Lawrence's pencil diverted patronage to that formidable rival, especially as Beechey's later works were not so carefully executed as those by which he had won his way to fame.

HENRY TRESHAM, R.A., was born in Ireland, and received his first instruction in art at West's Academy, in Dublin, under Mr. Ennis. He exhibited some chalk drawings there in 1770; the next year, three allegorical pictures, for compartments of a ceiling, viz. the 'Polite Arts,' 'Apollo,' and 'Mercury.' 'Andromache mourning over Hector's Body' followed in 1772. He came to England in 1775, and was for some time occupied in drawing small portraits, until, obtaining the patronage of Lord Cawdor, he was invited to accompany him in his travels through Italy. Tresham remained on the Continent fourteen years, staying chiefly at Rome, and prosecuted his studies of the antique and the works of the great masters so zealously and successfully that he became one of the most correct and elegant designers of his day. His drawings in pen and ink, and in black chalk, especially display his ability in their spirited and bold execution. Several publications were illustrated by

him prior to the Boydell "Shakspeare," on which he was employed to contribute three scenes from the play of "Antony and Cleopatra." These and all his designs were well composed, but his colouring was somewhat tame. In addition to his artistic pursuits, he occasionally wrote poetry. He published "Rome at the close of the Eighteenth Century," "Britannicus to Bonaparte," and the "Sea-side Minstrel." On his return from Rome he, with some gentlemen picture-dealers, formed a gallery of old masters, in which a number of works were exhibited attributed (but not always correctly) to Correggio, Raphael, Carracci, &c. Subsequently he superintended a work projected by Messrs. Longman and Co., entitled "The British Gallery," consisting of engravings from the old masters, for which he wrote the descriptions. The coloured copies of these prints were greatly admired. They were published singly at six guineas the plate, and the whole number, 25, cost 150 guineas. He became an Associate in 1791, and a Royal Academician in 1799; and was appointed Professor of Painting in 1807, in succession to Opie, but resigned in 1809, as he found his health so much impaired since his return from Italy as to render him unfit for the duties of the office. Indeed, for several years before his death he was reduced to a state of feebleness and infirmity, which prevented any arduous labour. Happily, he was not dependent on his exertions, for the Earl of Carlisle liberally assigned to him an annuity of £300, in return for a collection of Etruscan vases he had formed while abroad. He died on the 17th of June, 1814, lamented by a large circle of friends, who loved him for his amiable qualities of heart, and respected by his brother academicians as one who had an elegant taste for, and was always alive to the interests of art, even when no longer able, from bodily suffering, to follow it as a profession.

THOMAS DANIELL, R.A., was born in 1749, at Kingston-on-Thames. He was originally a painter of heraldry, and

subsequently of English landscape scenery; he also practised engraving, and added to these efforts some attempts at poetical composition. In 1773 he became a student at the Royal Academy. Among his early works were a view of the house of the poet Cowley at Chertsey, 'Una and the Red Cross Knight' (from the "Fairy Queen"), and some scenes in Yorkshire, &c. In 1784, at the age of thirty-five, he went to India, with his nephew, William Daniell, with the intention of making sketches of that then comparatively unknown land. They commenced their task at Cape Comorin, and explored and sketched almost everything that was beautiful or interesting in the country between that point and Serinágur, in the Himalaya Mountains. They were thus occupied ten years. In 1796 Thomas Daniell was elected an Associate, and in 1799 a Royal Academician. After their return from India the uncle and nephew commenced the publication of a series of fine aquatinta engravings from their drawings, in their great work entitled "Oriental Scenery," which was completed in 1808, in six volumes,—the engravings in five of which were executed by William Daniell. From this period he rarely painted any but Indian subjects, and he also published some works relating to that country. He was a Fellow of the Royal, Asiatic, and Antiquarian Societies. He survived to a great age, his death having taken place on the 19th of March, 1840, when he was in his 91st year. He was buried in Kensal Green Cemetery, where there is an altar-tomb over his grave, with an inscription, written, at the request of Sir David Wilkie, by Allan Cunningham.

Sir MARTIN ARCHER SHEE was the next artist elected as a Royal Academician; but as he will form the centre of a circle, as a subsequent President of the Academy, we defer giving an outline of his life till a future chapter.

It seems even to be too early in this history to write a

notice of JOSEPH MALLORD WILLIAM TURNER, R.A., who has so recently passed away from us, and regarding whose style and works there is still so much animated discussion. Yet he was a student of the Royal Academy so long ago as 1789, was elected an Associate in 1799, and became a Royal Academician in 1802. He was born on the 23rd of April, 1775, at No. 26, Maiden Lane, Covent Garden, at the corner of Hand Court (the house has lately been taken down), where his father, William Turner, was a hairdresser. An entry of his baptism, on the 14th of May in that year, is preserved in the register of St. Paul's, Covent Garden. From his father's humble position in life, nothing beyond the rudiments of an ordinary English education fell to his share. In his tenth year he went to reside with an aunt at Brentford, who sent him to school at a Mr. White's there; afterwards he was at school at Margate, and in Soho. His taste for art was early manifested; and the first way in which he acquired a knowledge of it was by borrowing a drawing or picture to copy, or by making a sketch of one in the exhibition early in the morning, and finishing it at home. One of his earliest drawings now preserved is a copy of one by Paul Sandby, in water-colours. He learned perspective from Thomas Malton, and was afterwards, for some months, in the office of Mr. Hardwick, the architect of St. Katherine's Docks. He was admitted as a student at the Royal Academy in 1789, and gained there a good deal of technical instruction in art, if he did not follow out the prescribed course of teaching in the life and antique schools.

Another means of self-improvement was afforded to him by Dr. Munro, who possessed in his house in the Adelphi a large collection of water-colour drawings and engravings by Paul Sandby, Gainsborough, Rooker, Wilson, Hearne, Cozens, and other artists of the time, which he placed at the disposal of young students who might wish to copy them, and gave them further en-

couragement by purchasing at small prices the sketches they made of the scenery around London. Turner there met Girtin, and the two students worked together. Girtin had been well instructed as an artist, and was Turner's senior, and he doubtless gained much from his suggestions. Their drawings were very similar at this period, except that Girtin's colouring was warmer, and Turner's details were more delicately traced; the drawings he then made, however, would bear no comparison with those of modern artists, or even with his own at a later period. In Dr. Munro's school Varley, Edridge, and others studied; and from the elaborate and tasteful delineations of the artists whose works they copied, they acquired the rudiments of a just and accurate insight into the properties of topographical design, and from some of them a practical knowledge of breadth and simplicity, united with the charm of aerial perspective. Unfortunately, the talented Girtin was early lost to art, as he died, in his 27th year, in 1802, from which time Turner was left to pursue his course without a friendly competitor.

In 1787, when he was only twelve years old, he exhibited two drawings at the Royal Academy, of 'Dover Castle' and 'Wanstead House.' In 1789 he was painting, with Girtin, on the Thames. Subsequently he taught drawing, at first for 5*s*., and afterwards for 21*s*. a lesson, and at intervals, in succeeding years, made excursions to Wales, Yorkshire, the Lakes, and the coast. In 1790 he sent a view of Lambeth Palace to the exhibition, and continued for sixty years uninterruptedly, from that period, to contribute his works to the exhibitions.

His early practice was principally in water-colours. During the first ten or twelve years of his artistic career he confined his efforts to views of English and Welsh scenery in this style, in which his brilliancy of execution and truthfulness of representation won great admiration. The exceptions to this class of subjects were the 'Battle of the Nile,' painted in 1799, and the 'Fifth Plague of

Egypt,' in 1800. His merits were acknowledged by his election as an Associate in 1799, and in 1802 as a Royal Academician. Still desiring to attain to higher power, and to venture upon new fields, he now visited Scotland, France, Switzerland, Italy and the Rhine, and commenced painting in oil on larger canvases, and chose classic subjects for some of his works. Four of his pictures exhibited in 1802 were views in Scotland, two marine subjects, and two others were 'Jason' and the 'Tenth Plague of Egypt.' Continuing to try what he could do, the next year he produced 'A Holy Family;' afterwards he took to humorous subjects, such as 'A Country Blacksmith disputing the Charge for shoeing a Pony' (1807), the 'Unpaid Bill' (1808), and the 'Gazetteer's Petition' (1809). It is to this period that we owe Turner's noble pictures representing the fury of the ocean with such fearful truthfulness, as in the 'Wreck of the Minotaur,' the 'Shipwreck,' the 'Gale,' and others well known by the engravings from them. Meanwhile he also continued to paint landscapes with great poetic taste, and to indulge in imaginative productions, such as 'Apollo and Python' (1811), 'Narcissus and Echo' (1814), 'Dido and Æneas,' 'Apuleia,' &c.

Prior to this period (viz. in 1807) he had been elected Professor of Perspective at the Royal Academy. For several years he delivered lectures to the students on the systems of pictorial composition adopted by the great landscape painters of earlier times, and on their principles of effect and colour, as compared with the teaching of nature. He took great pains with the diagrams he prepared to illustrate his lectures; but though a great artist, Turner had not enjoyed the advantage of sufficient mental training to enable him to arrange his thoughts, or to express them without confusion and obscurity. Hence he failed to secure the attention of the students at his ill-composed and ill-delivered lectures, which he discontinued for many years before he resigned the professorship.

He was, however, an active and devoted member of the Academy, exemplary in fulfilling his duties in the Council, and as visitor and auditor feeling for the institution an affection, as he said, like that of a child for its mother.

A work by which Turner's fame has been widely extended was commenced in 1808. This was the "Liber Studiorum," undertaken in rivalry to the book of sketches by Claude, published in aquatinta by Earlom, as the "Liber Veritatis." Turner's sketches were similarly engraved (the early ones by Charles Turner, to whom he paid eight guineas for each plate), and embraced every variety of landscape composition, displaying a close observance of nature, and a variety of application which no landscape painter has excelled. This work, since very rare and scarce, but recently republished, led to his employment by engravers and publishers to draw book-illustrations; and thus commenced that series of designs which have been the wonder and admiration of the present generation. His peculiar colouring leads many to withhold admiration from his paintings; but all admit that his designs, when engraved, have a magical effect of fascination upon the eye. His illustrations of the 'Southern Coast Scenery,' 'England and Wales,' the 'Rivers of England and France,' and for Rogers's "Italy" and "Poems," are among the many hundreds of drawings which he thus made, and by which he acquired his fortune.

The various changes in his style of painting can be traced in the noble collection of his works which now form the "Turner" Gallery, bequeathed by him to the nation. The usual division of his artistic career is into three periods,—the first reaching to about his twenty-seventh year, when he became a Royal Academician, and during which time he was chiefly occupied with water-colour painting, drawing from nature, and studying the methods of his English predecessors,—the second extending from 1802 to 1830, in which he is found at first to have followed and imitated Wilson, Claude, Gaspar

Poussin, and Salvator Rosa,—the third dating from his second visit to Italy, in 1829, when he determined to strike out a style entirely original, and in which he seemed to have resolved to sacrifice everything to the effort to attain unrivalled brilliancy of colour, and the utmost splendour of light and effect.

It is interesting to study his works chronologically, and to mark how, from time to time, he made new efforts at further progress, absorbing his past attainments in some fresh attempt to reach higher ground, and how eagerly he strove to realise a conception which his hand, at the time, could not portray. Dr. Waagen has given a careful and accurate opinion of his powers when he says "that no landscape painter has yet appeared with such versatility of talent. His historical landscapes exhibit the most exquisite feeling for beauty of hues and effect of lighting; at the same time he has the power of making them express the most varied moods of nature,—a lofty grandeur, a deep and moody melancholy, a sunny cheerfulness and peace, or an uproar of all the elements. Buildings he also treats with peculiar felicity, while the sea, in its most varied aspects, is equally subservient to his magic brush. His views of certain cities and localities inspire the spectator with poetic feelings such as no other painter ever excited in the same degree, and which is principally attributable to the exceeding picturesqueness of the point of view chosen, and to the beauty of the lighting. Finally, he treats the most common little subjects, such as groups of trees, a meadow, a shaded stream, with such art as to impart to them the most picturesque charms. I should therefore not hesitate to recognise Turner as the greatest landscape painter of all times, but for his deficiency in one indispensable element in every work of art, viz. a sound technical basis,"—and, unfortunately, this is a serious want, for many of his works, both in oil and water-colours, are already marred, and must soon perish, from the improper and inadequate materials he

used, and his want of care in the preparation of the colours with which he worked. Engraving will transmit to posterity some of his greatness; but while by this means his compositions will be preserved, his magic colouring will be lost.

During his latter days his colouring became so eccentric and extravagant, and the objects he drew so indistinct and void of form, that his works were severely censured; but this fault, always to a certain degree existing, was only excessive during the last ten or twelve years of his life (although his drawing of figures was always defective), when his sight was perhaps failing, and his mind only bent upon illustrating his idea of brilliant effects of colour. Most of his later works were, in illustration of a manuscript poem he wrote, but never published (except in fragments in the Academy catalogues), entitled "The Fallacies of Hope." He disdained to follow any track marked out by others; hence he neglected the dogmas of the schools, and became an unrestrained experimentalist, observing tints and forms in the passing clouds, combining colours, if not into natural forms, yet into images of gorgeous beauty — and thus creating types of realities rather than pictures of the truth. But even at the period when he began to indulge in the wildest of his artistic fancies, he painted that charming picture 'Italy' (1832), and 'The Old Téméraire' (1839), which are included in his gift to his countrymen.

The chief collections of his pictures, exclusive of those which are now public property, are those of F. H. Fawkes, Esq., of Farnley Hall, near Leeds; H. A. Munro, Esq., Hamilton Place, Piccadilly; the late E. Bicknell, Esq., Herne Hill, Camberwell; Lord Egremont, Petworth (oil paintings); and John Heugh, Esq., Manchester (water-colour drawings). Some of these patrons he was in the habit of visiting from time to time as friends. At Lord Egremont's, at Petworth, he was fond of fishing with his friends Sir F. Chantrey, R.A. and George Jones, R.A., whom he used

to meet there: he visited Mr. Fawkes at Farnley Hall, and was a frequent guest at the Rev. Mr. Trimmer's at Heston Rectory, and with Mr. Wells the artist and many others, besides being an especial friend of the daughter of Gainsborough, the mother of Mr. Lane, the engraver; so that he was not so unsociable, or so utterly a recluse, until a few years before his death, as he is generally supposed to have been. On the contrary, when he did go into society, he thoroughly enjoyed it and entered fully into its spirit; and used to delight in the varnishing days at the Academy, because they gave all the members the opportunity of meeting together in friendly intercourse.

Turner's peculiarities of temperament, his unsocial tastes, his love of retirement, his simple and even niggard life of seclusion under the assumed name of Brooks, have all been told and multiplied; but if parsimonious in life, he was noble-hearted in the purpose for which he saved his money, and for which he bestowed the labour of his life. For when he died it was found that he had bequeathed nearly the whole of his property (the fruits of a long life of industry) to the double purpose of enlarging the national collection of pictures by English artists, and of befriending the members of his own profession who might fall into adversity.

The will, dated 10th of June, 1831, after naming bequests to his uncles and nephews of small sums, annuities to his housekeeper, Mrs. Danby, and members of her family, bequeathed the rest of his property to found "a charitable institution for the maintenance and support of poor and decayed male artists, born in England and of English parents only," a suitable building to be provided in an eligible place, the whole to be under the control of four trustees, two members of the Royal Academy and two non-members, after those specially named in the will — the institution to be called "Turner's Gift." A codicil (20th of August, 1832) determined that if the

amount of his property were not sufficient for this purpose, his pictures should be kept as a "Turner Gallery" in Queen Anne Street, with the Danbys as custodians of it; "the residue to the Royal Academy," on condition of their giving every year on his birthday, the 23rd of April, a dinner to all the members not to cost more than £50. He also bequeathed £60 a year to a Professor of Landscape at the Royal Academy, and a gold medal worth £20 for the best landscape every second or third year. A later codicil (2nd of August, 1848) revoked the legacies to his relatives, and gave his pictures to the "National Gallery," provided "that a room or rooms are added to the present National Gallery, to be called 'Turner's Gallery.'" This gift was annulled by a third codicil, "if the gallery be not built within ten years;" and a fourth codicil (1st of February, 1849) orders a gratuitous exhibition in Queen Anne Street instead, assigns £1000 for his monument in St. Paul's ("where I desire to be buried among my brothers in art,") gives annuities of £150 to each of his housekeepers, £1000 to the Pension Fund of the Royal Academy (including the gold medal), £500 to the Artists' Benevolent Fund, £500 to the Foundling, and £500 to the London Orphan Fund. His will was proved 6th of September, 1852, and the effects sworn under £140,000. But the document was altogether so unskilfully drawn up, and so vague in its opposing instructions, that a four years' Chancery suit ensued (Trimmer *v.* Danby), and was decided by the Lord Chancellor proposing a compromise, in the judgment given on 19th of March, 1856, that the Royal Academy should receive £20,000 free of legacy duty; £1000 to the executors for his monument; the pictures and finished drawings, &c. to the National Gallery; the real estate to the heir-at-law, and the remainder of his prints and other property to the next of kin.

The Academy decided to keep the fund thus placed at their disposal separate from that usually applied by

them to charitable purposes, and to call it the "Turner Fund," to be employed for the relief of distressed artists, not members of the Royal Academy, but who from their poverty might have been eligible for the Turner Asylum intended to be established under his will. Six artists have since annually received £50 each from this fund. The portion of the fund which is not employed for charitable purposes is appropriated to the support of the schools.

There were added to the national collection by this gift, 98 finished oil pictures by Turner, and 270 unfinished productions, many mere canvases. Of the drawings and sketches, some on ragged scraps of paper and backs of letters, there were several hundreds. Many of the works thus made national property had been sold at the time they were painted, but were afterwards bought back by Turner — very often at a much higher price than he received. Latterly he refused to sell his best pictures, having evidently long cherished the noble purpose of bequeathing them to his countrymen. To his friend and admirer, John Ruskin, we owe the arrangement and explanation of many of his sketches, and much information as to his life and works.

Until the year 1800 he continued to reside in Hand Court, No. 26 Maiden Lane; for the next twelve years he lived at 64 Harley Street, spending the summer months at Hammersmith. From 1812 till his death he occupied No. 47 Queen Anne Street West, which he rebuilt; renting also, from 1815 to 1826, Sandycombe Lodge, Twickenham. His father resided with him till his death in 1830.

He died, however, in lodgings which he had engaged (under the assumed name of Brooks) in a little cottage by the river side, near the pier of Cremorne Gardens at Chelsea, on the 19th of December, 1851, and was buried on the 30th of the same month, with some ceremony and state, in the crypt of St. Paul's Cathedral, by the side of

the remains of Reynolds, Opie, Fuseli, and other illustrious predecessors in the arts.

In person he was short, thick-set, with a broad expansive forehead, but a coarse pimply face, shaggy eyebrows, and thin lips — there being little in his outward exterior to indicate the poetic conceptions within. His house in Queen Anne Street was rarely opened—all was dirty, dark, and impenetrable. In it was stowed away the great mass of his productions, many of which were found hopelessly injured by dirt, damp, and neglect. Of late years he would never consent to sit for his portrait, even for and at the cost of his friends; but he painted his own in early life, and sat to G. Dance in 1800. Twelve years before his death, Charles Turner (the engraver of the first twenty prints in the "Liber Studiorum,") contrived to take a sketch in profile which has been published, and others were taken some twenty-five or thirty years ago surreptitiously by Linnell and Mulready. The portrait sketch by himself, painted about 1802, forms part of the national collection. A sum of £1000 out of his property having been appropriated for a monument to be erected to his memory in St. Paul's Cathedral, Mr. P. M'Dowell received the commission to execute it. A statue in plaster was also exhibited in 1858 by Mr. Baily, modelled from personal recollections during a long-continued acquaintance.

His motive for leaving his pictures to the nation has been regarded by many as being as much an act of vanity as of munificence; and indeed his express request that two pictures he bequeathed should be hung side by side with the Claudes, which they were intended to rival, has the appearance of the former; not so, however, his bequest of the bulk of his property for benevolent purposes to decayed artists, for it was a kind thought that the profession to which he belonged should reap the benefit of a portion of his wealth. In the early part of his career he took part in the establishment of the Artists' General

Benevolent Fund, but afterwards seceded from it, wishing to accumulate the funds instead of dispensing them to applicants, as soon as they were acquired, as was determined upon; and doubtless even then purposing to carry his principle into practice out of the savings of his own successful career. In order to perpetuate his memory in another way, by stimulating rising artists to exertion in the same career, the Royal Academy has established a gold "Turner" medal — in fulfilment of the wishes of the artist — to be awarded at the biennial competitions for the best landscape by the students in their schools. The first thus offered was obtained by Mr. N. O. Lupton in 1857.

Henry Thomson, R.A., was the son of a purser in the Navy, and was born at Portsea in 1773. Very little is known of his early history. He became a student at the Royal Academy in 1790, was elected an Associate in 1801, and R.A. in 1804. He displayed considerable talent in historical painting, in which style of art he was for many years a contributor to the annual exhibition. He painted 'Perdita,' and one or two other subjects from the "Tempest," for the Boydell Shakspeare Gallery; but his principal work is 'Eurydice borne back to Pluto,' a fine composition, full of power and beauty. On the death of Fuseli, in 1825, he was appointed Keeper of the Royal Academy,—an office which he held for two years only, when severe bodily suffering compelled him to resign it, to relinquish his profession, and to retire to his native place. The Royal Academy presented him with a gold snuff-box, on his resignation of the office of keeper.

Subsequently he took up his permanent residence at Portsea; and when afterwards he partially recovered his health, he amused himself with boating, and making sketches of marine subjects, which he presented as mementos to his friends. A single specimen of his skill, but a very pleasing one, the 'Dead Robin,' is in the

Vernon collection. He painted many fancy pictures,—'Crossing the Brook,' 'Peasants in a Storm,' 'Boys Fishing,' 'Love Sheltered,' and 'Love's Ingratitude,'—several landscapes, and many life-size full-length portraits. He exhibited between sixty and seventy pictures before ill-health compelled him to pass his later years in seclusion. He died on the 6th of April, 1843.

WILLIAM OWEN, R.A., was born at Ludlow, in Shropshire, in 1769, and was educated at the Grammar School of that town. Although he had evinced a strong inclination for art in his youth, he did not receive any instruction in painting till 1786, when he was sent to London, and placed under Catton, who was then a member of the Royal Academy. A copy made by him from the President's picture of 'Perdita' introduced him to Reynolds, and obtained for him the benefit of his advice. He became a student at the Royal Academy in 1791, and in 1792 he exhibited his first portraits at Somerset House. In every succeeding year their number increased; and although he had many eminent competitors, he obtained considerable patronage. He painted portraits of William Pitt, Lord Grenville, the Marquis of Stafford, the Earl of Bridgwater, Sir William Scott, Soane the architect, and other celebrated persons, who were satisfied to employ an artist whose adherence to truth, and his skill in painting, compensated for the absence of a more popular name. He has thus been able to hand down to posterity faithful resemblances of men eminent in station and for talent, whose names in history make their portraits interesting to all future ages. Besides portraiture, Owen indulged his taste in painting pictures of a more poetic character. The 'Girl at the Spring,' the 'Roadside,' the 'Children in the Wood,' the 'Cottage Door,' 'Venus,' a 'Bacchante,' the 'Sleeping Girl,' the 'Daughter of the Beggar of Bethnal Green,' and other such titles, are given to his works of this nature. In these subjects he did not take

so high a position as in portraiture, for his colouring was occasionally deficient in transparency and harmony; but his drawing of heads was exact: he seized the individual character, and never failed to impress the image, mental and bodily, of his subject.

He was elected an Associate in 1804, and in 1806 a Royal Academician. In 1810 he was appointed "Portrait Painter to the Prince of Wales," who, in, 1813, conferred on him the altered title of "Principal Portrait Painter to the Prince Regent," and added to it the offer of knighthood, which, however, he declined. Unhappily, during the last five years of his life he was in a hopeless state of debility, and was gradually wasting away, when, by a mistake of a chemist, he took a dose of opium, instead of the prescribed medicine, fell into a stupor for a few hours, and died on the 11th of February, 1825. In 1798 he had married a Miss Leaf, by whom he had a son, who, after being educated at Winchester and Oxford, entered the Church. In the beginning of his career as an artist he lived at 5 Coventry Street, and subsequently took a painting-room in Leicester Square, residing at Arabella Row, Pimlico, from whence he removed, in 1818, to 33 Bruton Street, where he died.

SAMUEL WOODFORDE, R.A., was born at Castle Cary, Somersetshire, in 1763, and was descended from an ancient and respectable family in that county. At the early age of fifteen, he was patronised by the late Mr. Hoare, of Stourhead, whose elegant villa contained the first efforts of his genius. He became a student at the Royal Academy in 1782, and in 1786 proceeded to Italy, being granted an annuity for the purpose by his generous patron. At Rome he chiefly studied the works of Raffaelle and Michael Angelo, and thus acquired firmness in design. Subsequently, to improve his colouring, he copied, as an easel picture, the 'Family of Darius,' by Paolo Veronese, then in the Pisani Palace, but now in our National

Gallery. After visiting Venice, Florence, and other parts of Italy, in company with Sir R. C. Hoare, he returned to England in 1791, and was employed by Alderman Boydell to paint the 'Forest Scene' in "Titus Andronicus." He soon attained a conspicuous position as a historical and portrait painter. He particularly excelled in subjects of a sentimental nature, derived from poetry, and in the representation of fanciful characters. Among his principal works are 'Calypso lamenting the Departure of Ulysses,' 'Diana and her Nymphs,' a scene from the "Lay of the Last Minstrel," and 'Charles I. taking Leave of his Children,' a 'Spanish Shepherd with his Dog,' a portrait of the Earl of Winchelsea, and some of the family at Stourhead. His intense application, combined with his natural genius, rendered the productions of his pencil very correct in design, and attractive from their mode of treatment. He was elected an Associate in 1800, and R.A. in 1807. In 1815 he married, and shortly afterwards proceeded to Italy, where he died of a fever, at Bologna, on the 27th of July, 1817.

HENRY HOWARD, R.A., was born on the 31st of January, 1769, and received his first instruction in art from Philip Reinagle, with whom he was placed as a pupil at the age of seventeen. In March 1788, he became a student at the Royal Academy, and, as such, was remarkably successful,—being the first student who received at one time (10th of December 1790) the two highest premiums awarded—the first silver medal for the best drawing from the life, and the gold medal for the best historical painting, the subject selected for the latter being 'Caractacus recognising the dead Body of his Son.' On presenting him with these honours, Sir Joshua Reynolds bestowed special commendation on his efforts. Thus encouraged, he proceeded the next year to Italy, with an introduction from the President to Lord Hervey, the British Minister at Florence; from thence he went to

Rome, and there, in conjunction with Flaxman, pursued his studies. Deare, a sculptor of great ability, joined them in making a set of outlines of celebrated antique sculptures, each correcting the other's sketch until it was considered perfect, when it was traced off. Many of these interesting works remained in Howard's possession till his death. During his first year at Rome he sent a picture of the 'Dream of Cain' to the exhibition; and on his return to England, he was engaged to make a series of finished drawings from antique sculpture for the Dilettanti Society. Besides these, he made designs for bassi-relievi, and groups to be worked in silver, and drew a large number of illustrations to the works of the poets and essayists published at the period.

He came home by Vienna and Dresden, and reached England in September 1794. In 1796 he exhibited 'Æneas and Anchises,' and the 'Planets drawing Light from the Sun,' which were classic compositions of great taste. These were annually followed, for more than half a century, by similar works, all of the same academic character; although sometimes illustrating Scripture, ancient and modern history, mythology, and poetry. In all his works the colouring is chaste and harmonious, the figures well drawn and nicely grouped, and the general effect pure and pleasing, without exciting any decided emotions, or inspiring admiration of any original genius in the artist.

In 1800 he was elected an Associate, and in 1808 became a Royal Academician. In 1811 he was appointed secretary, in succession to Richards, and continued to hold the office till his death. In 1814 he won the prize for the medal of the Patriotic Society, and was subsequently employed in preparing the designs for the medals and great seals required by the Government. In 1833 he was appointed Professor of Painting at the Academy, and in this capacity delivered a course of lectures to the students, which are remarkable for the views they take of

art in its higher qualities, for the clearness with which the principles he lays down are explained and established, for the elevated sentiments he endeavours to instil into the minds of the students, and for the elegance of the diction in which his instructions are conveyed. In 1834, as Secretary of the Royal Academy, Howard gave evidence before the Select Committee of the House of Commons, respecting the position of the institution, in reference to its claim to be kept independent of public or Government control; and again, in 1836, before the Select Committee on Arts and Manufactures, in which he showed that its resources were mainly derived from the labours of its own members.

In 1843, when in his seventy-fourth year, he was still so devoted to art that when the Cartoon Exhibition, under the Royal Fine Arts Commission, was proposed, he entered eagerly into the competition with his younger brethren, and was awarded one of the premiums of £100 for his cartoon representing 'Man Beset by contending Passions.' Among his most admired works were the 'Pleiades,' the 'Birth of Venus,' the 'Solar System,' Milton's 'Comus,' and the 'Story of Pandora,' some of which are in the Stafford Gallery, and some in the Soane Museum. He occasionally painted portraits and landscapes, and was untiringly active to the end of his life. He died at Oxford on the 5th of October, 1847. His son, Frank Howard, has published the Lectures delivered by his father, with a memoir, and several treatises on the elements of art, and is well known as an able designer. A portrait of his daughter, in a Florentine costume (called a 'Flower Girl'), is in the Vernon Collection.

THOMAS PHILLIPS, R.A., was born at Dudley, in Warwickshire, on 18th October, 1770. He was placed with a glass painter named Edgington, at Birmingham, to learn that art; and having had some initiatory practice in the country, he came to London in 1790, with a letter of

introduction to West, who found employment for him at Windsor on the glass painting in St. George's Chapel. In 1791 he became a student at the Royal Academy, and the next year he sent to the exhibition a view of 'Windsor Castle from the North-east.' In 1793 he exhibited two historical pictures—'The Death of Talbot, Earl of Shrewsbury, at the battle of Cassillon,' and 'Ruth and her Mother-in-law.' These showed his capabilities as a painter in oils, and were followed by 'Elijah restoring the Widow's Son;' 'Cupid disarmed by Euphrosyne,' and other similar works. In 1796 he seemed to have turned his attention chiefly to portrait painting; and although he continued occasionally to paint historical and fancy subjects, it is as a portrait painter that he has acquired celebrity. While Hoppner, Owen, Jackson, and Lawrence, and others of high repute in the art, were his contemporaries, he found constant occupation; and there were but few men of his time, eminent in literature and science, who did not sit to him,—for persons of talent seem to have especially chosen him as the painter of their portraits, although he received but little Royal or noble patronage.

In 1804 he went to reside at No. 8 George Street, Hanover Square,—the house he occupied till his death. In the same year he was elected an Associate of the Royal Academy, and in 1808 he became an R.A. when he presented, as his diploma picture, 'Venus and Adonis.' He was appointed Professor of Painting, in succession to Fuseli, in 1825, and on receiving this appointment he made a journey to Italy, in company with Hilton, to gain some information necessary to enable him to fulfil the duties of the office. He subsequently delivered ten lectures on the history and principles of painting, which he published after he resigned the professorship in 1832. The first four are on the history of painting, the fifth on invention, the sixth on design, the seventh on composition, the eighth on colouring, the ninth on chiaroscuro, and the tenth on

the application of the principles of painting. These lectures are characterised by refinement of feeling, more than by originality of thought, are clear and simple in their style, and instructive in substance and arrangement, especially when explaining his views on the principles of art.

Many of his portraits are of great interest. Lord Thurlow sat to him in 1802; and in the same year he painted, partly by stealth, but with the connivance of Josephine, and partly from memory, a portrait of Napoleon I., now at Petworth, which has been engraved. He also painted portraits of some of our own Royal Family —the Prince of Wales in 1806; the Duke of York in 1823; and the Duke of Sussex in 1840. Besides these, he has preserved to us likenesses of Blake, the painter, 1807; Sir Joseph Banks, the President of the Royal Society, in 1809; two of Lord Byron in 1814; Sir F. Chantrey in 1818; the poet Crabbe, 1819; Earl Grey and Lord Brougham, 1820; Major Denham, the African traveller, in 1826 (which Sir T. Lawrence considered his best portrait); Lord Stowell, Sir E. Parry, and Sir I. Brunel in 1827; Sir D. Wilkie in 1829; Mrs. Somerville and Sir F. Burdett in 1834; Lord Lyndhurst, 1836; the Earl of Egremont and Dr. Arnold, 1839; Lord Chief Justice Tindal, 1840; Dr. Shuttleworth, Bishop of Chichester, 1842; Dr. Buckland; Professors Sedgwick and Faraday; Sir H. Davy; Hallam, the historian, and many others. He also painted portraits of Scott, Southey, Coleridge, Campbell, and other literary characters, for Mr. Murray, the publisher, and exhibited a few pictures, in a different style, at intervals,—such as 'Field Sports,' in 1832; 'Rebecca,' in 1833; a 'Nymph reposing,' in 1837; and 'Flora McIvor,' in 1839; and still later, the 'Expulsion from Paradise,' now at Petworth. One of his last works was a portrait of himself, an excellent likeness. Besides his artistic labours, he wrote many articles on the Fine Arts, in Rees's "Cyclopedia," and other publications, and was one of the chief promoters of the Artists'

General Benevolent Institution. He died on the 20th of April, 1845, in his 75th year. He presented a portrait of Wilkie to the National Gallery in 1841, and there is a study of a 'Wood Nymph' by him in the Vernon Gallery.

Sir AUGUSTUS WALL CALLCOTT, R.A., was born at Kensington, in 1779. He was brother to the celebrated musical composer, Dr. Callcott, and in early life officiated in the choir of Westminster Abbey, under Dr. Cooke. His taste seemed, however, to incline him rather to follow painting than music as a profession; but for some time he pursued both studies together, and is said to have confirmed his resolution to become a painter by his admiration of some designs for "Robinson Crusoe" by Stothard. He became a pupil of Hoppner, the portrait painter, and a student at the Royal Academy in 1797, and two years afterwards exhibited a portrait he had painted under his eminent master's tuition. A brief experience, however, showed him that that branch of art was not suited to his abilities; and from 1803 he devoted himself exclusively to the practice of landscape painting, until the last few years of his life. He was elected an Associate of the Royal Academy in 1806, and an Academician in 1810. He presented a picture, called 'Morning,' as his diploma work,—a landscape of great beauty. For many years he annually contributed similar works to the exhibition. Generally, his landscapes are of small dimensions, but a few were of large size. All bear the same characteristics,—extensive views, simple and tranquil in character, fascinating to the refined eye of the true lover of nature, but too cold and monotonous in colour to attract general attention. His pictures are truthful and beautiful, always pleasing, and very characteristic. His marine pieces are especially distinguished by their soothing and placid character. Sometimes he introduced prominent groups of figures in his landscapes; in one, 'Harvest in the Highlands,' exhibited in 1833, the figures were by Edwin

Landseer. Subsequently he seems to have been ambitious to change his style, for in 1837 he exhibited 'Raphael and the Fornarina,' which, as well as the picture just referred to, are well known by the Art Union engravings from them. The 'Raphael' is so well drawn, so characteristic, and so full of the sentiment required by the subject, that it is a very remarkable work, when considered as the production of a landscape painter, and would almost lead us to suppose that he had mistaken his forte, were it not for the truth and beauty of nature which he imparts to his scenery. Yet there are no peculiarities in his landscapes; they represent things as they are under ordinary circumstances,—the effects of light, shadow, and colour are all true, the sky calm, the scene peaceful, the sea or the river reposing, with just enough of poetic treatment to keep the subject strictly truthful, and yet to present nature in her happiest guise. It is these characteristics which have obtained for him the title of the "English Claude."

In 1840 he exhibited another work in the same style as the 'Raphael,'—'Milton dictating to his Daughters,' a composition of such an ordinary nature that it showed that his true powers were not in history, but as a landscape painter, and as such he will always take a high place. In 1827 he was married to the widow of Captain Graham, R.N.,—a lady who had previously been known as an authoress, and who published in 1836 her "Essays towards the History of Painting." In 1837 Callcott received the honour of knighthood from the Queen; and in 1844 he was appointed to succeed Mr. Seguier as Conservator of the Royal Pictures, an office which he held for a few months only. He had a quiet, reserved manner, but was social and hospitable in feeling. Admired for his talents as an artist, and respected for his estimable private character, he pursued the even tenor of his way till 1842, when Lady Callcott died; and on the 25th of November, 1844, he also departed this life at Kensington,

in his 65th year, and was buried in the same grave with her at Kensal Green Cemetery, where a flat table-tomb marks the site. There is a large number of his works in the Vernon and Sheepshanks collections.

Sir DAVID WILKIE, R.A., one of Scotland's most famous artists, was the third son of David Wilkie, minister of Cults, and Isabella Lister, his third wife. He was born at his father's manse, on the banks of Eden-water, in Fifeshire, on the 18th of November, 1785. He has been heard to say that he could draw before he could read, and paint before he could spell. When seven years of age, he was sent to the school of Pitlissie, but he learnt little or nothing there. In his twelfth year he was placed under Dr. Strachan, then master of the Grammar School of Kettle (now Bishop of Toronto); but he paid little attention to anything but drawing. After an ineffectual attempt to make him a minister, he was sent, in 1799, to the Trustees' Academy, at Edinburgh, where he was at first refused admission, but, by the interest of the Earl of Leven, afterwards obtained it. At this school Wilkie became acquainted with Sir W. Allan, John Burnet, and Alexander Fraser. Burnet writes of him that "though behind in skill, he, however, surpassed — and that from the first — all his companions in comprehending the *character* of whatever he was set to draw." In 1803 he won the ten-guinea premium offered by the Trustees' Academy for the best painting of 'Callisto in the Bath of Diana.' In the same year he made the sketch for the 'Village Politicians.'

In 1804 he returned home, and painted for Kinnear of Kinloch his picture of 'Pitlissie Fair,' in which he inserted about 140 figures, mostly portraits, and many of them sketched while he was at church. For this picture he received only £25. At this time he also painted many small portraits and miniatures. His success induced him to visit London, and he took a lodging at No. 11 Norton

Street. In 1805 he obtained admission as a student at the Royal Academy. His picture of 'The Village Recruit' was exhibited in a shop window at Charing Cross; and being marked at the low price of £6, it soon found a purchaser. Mr. Stodart, the pianoforte-maker, was Wilkie's first patron in London. He sat to him for his portrait, commissioned him to paint two pictures, and helped him to a valuable connection. The Earl of Mansfield, to whom he was introduced by Stodart, commissioned him to paint 'The Village Politicians,' for doing which he requested fifteen guineas. It was exhibited at the Royal Academy in 1806, excited universal admiration, and £100 was offered by two parties for it. Wilkie, however, kept his engagement with Lord Mansfield, who gave him thirty guineas for the picture. In 1807 he was living at Sol's Row, Hampstead Road, where he painted the 'Blind Fiddler,' which, when exhibited, at once established his reputation. It was purchased by Sir George Beaumont, and is now in the National collection. Commissions were now abundant, from Mr. Whitbread, Lord Mulgrave, and Sir G. Beaumont, and he painted in succession 'Alfred,' 'The Card Players,' and 'The Rent Day.' In 1807–8 he produced 'The sick Lady,' 'The Jew's Harp,' and 'The Cut Finger.' After these came the sketch of 'Reading the Will,' 'The Wardrobe ransacked,' 'The Gamekeeper,' and 'The Village Festival,' all painted in 1809–11.

In 1809 he was elected an Associate, and in 1811 he became a Royal Academician. At this time his weakly constitution rendered it necessary for him to seek the benefit of his native air. He visited Scotland in August 1811, and after his return established himself at No. 24 Lower Phillimore Place, Kensington. In 1812 he collected his pictures for exhibition at 87 Pall Mall: there were twenty-nine in all, including sketches, but the expenses were £414, and the receipts altogether insufficient to cover them. After this time other pictures followed, now familiar to all — 'Blindman's Buff,' in 1813; 'The Letter of Intro-

duction,' and 'Duncan Gray,' in 1814; 'Distraining for Rent,' purchased by the British Institution for 600 guineas, in 1815; and 'The Rabbit on the Wall,' in 1816. Several others intervened between these and 'The Reading of the Will,' painted in 1820 for the King of Bavaria, and 'Chelsea Pensioners Reading the Gazette of the Battle of Waterloo,' painted in 1822, being a commission from the Duke of Wellington, for which he received £1200 from the Duke, and £1200 from Alderman Moon for the copyright of the engraving.

In 1814 he went with Haydon to Paris, to study the spoils of the churches and galleries of the Continent, collected together at the Louvre by Napoleon I. In 1816 he accompanied Raimbach the engraver to Holland and Belgium, and in 1817 visited Sir Walter Scott, when he painted an interesting picture of him and his family. A continued course of prosperity was interrupted in 1825 by the loss of a considerable sum of money in a speculation in which Wilkie had unfortunately engaged. This seriously affected his health, and some fears were entertained for his mental faculties. He was advised to travel, and to abstain altogether from painting for a time. He accordingly left England in the summer of 1826 on a long Continental tour, including Paris, Switzerland, Vienna, Dresden, Rome, and Madrid, and he remained abroad till 1828. The Spanish school evidently strongly impressed him, for henceforward his style completely changed its character, — no longer the simple, unaffected painter of English domestic life, he now depicted Spanish monks, guerillas, peasants, battle scenes, &c., which, while they manifested his ambition to excel in representing historic scenes as well as those of common life, by which he had acquired his fame, certainly did not enhance his reputation, although many of them displayed great ability. The regret at the change was almost universal, although with some his new style found attractions. One confessed object of Wilkie in this change of style was to obtain

rapidity in painting, an effort which is showing its fruits in the rapid decay of his later pictures, while the earlier ones are still in excellent preservation.

His principal pictures in his second style are 'The Maid of Saragossa,' 'The Guerilla's Departure and Return,' 'Spanish Monks,' 'Columbus,' 'John Knox Preaching,' 'Mary Queen of Scots escaping from Loch Leven,' 'Cellini and the Pope,' 'The Irish Whiskey Still,' and several portraits in the manner of Velasquez. In 1823 he was appointed limner to the King in Scotland, in succession to Sir H. Raeburn; and in 1830, on the death of Lawrence, he became Painter in Ordinary to George IV., whose portrait he took in a highland costume. In 1836 he was knighted by William IV., and afterwards removed to a more spacious house in Vicarage Place, Kensington. On the accession of the Queen, he painted a picture of 'Her Majesty's First Council,' and had also a few sittings for the Queen's portrait. Her Majesty suggested that he should paint the portrait of the Sultan for her. He accordingly proceeded to Constantinople, making many interesting sketches of Oriental life. He visited Jerusalem, and other celebrated localities in the East, and when returning in the "Oriental" steamer, was seized with illness between Alexandria and Gibraltar, which in a few hours terminated fatally on the 1st of June, 1841. In the evening of the same day his body was committed to the deep, the burial service being read by the Rev. J. Vaughan, rector of Wraxall, who was a passenger on board. This touching scene formed the subject of a picture by Turner, in the National Collection. A marble statue by Joseph was erected by public subscription, and placed in the National Gallery. It may have resembled him in his youth, but it is not very like what he was in later years, either in stature or character. In the National Collections there are (besides 'The Blind Fiddler') 'The Village Festival,' 'The Parish Beadle,' 'The Bagpiper,' 'The First Ear-ring,' a portrait of Thomas Daniell, R.A.,

a Woody Landscape, 'Newsmongers,' 'Peep-o'-Day Boy's Cabin,' 'The Broken Jar,' 'Duncan Gray,' and several drawings and sketches.

No description is needed of Wilkie's works — all of his earlier and most popular ones have been repeatedly engraved, and are known and appreciated where those of the great masters of Italy have never found an entrance. In his later works — so dissimilar to his first that they might as well be the productions of a different head and hand — he laboured to attain effect in colour and chiaro-scuro, combined with breadth and facility in execution; conceiving that these were a nearer approach to high art than the simplicity, truth, and laborious detail and finish which characterised his early pictures, the charm of which consisted in the forcible and impressive manner in which he delineated human life in various phases, so as to awaken the sympathies of the beholder, and to incite him to share the joy or the sorrow of those whose history was so effectively told on his canvas. In personal character, Wilkie merited all the respect and honour he attained; — he was upright and straightforward, modest, yet full of moral courage, patient and determined in study, cherishing enduring friendships, and appreciating the beautiful both in nature and art.

JAMES WARD, R.A., was born in Thames Street, in London, on 23rd of October, 1769. When he was seven years old he was taken from school, in consequence of untoward family circumstances, and at twelve was sent to join an elder brother, William Ward (who was articled to J. R. Smith, a mezzotint engraver), who did not help him to draw, but employed him chiefly as an errand-boy. He, however, managed on bits of paper to draw with chalk, and after serving an apprenticeship of nine years to engraving (seven and a half with his brother and one and a half with Smith) an accident led to his trying his hand at painting. A picture of Copley's was injured while in his brother's charge for engraving, and James

Ward volunteered to repair it. Succeeding in this, he tried to paint a picture on canvas, and subsequently carefully studied the works of George Morland (with whom his family was on intimate terms, and who lived with them at this time at Kensal Green), and so closely imitated his manner, that the dealers bought his pictures at a low price, and after signing them with Morland's name, sold them at a much higher rate. Competent judges declared that Ward's pictures had better qualities than those of Morland, and that those who were thus deceived were gainers by the fraud. These works were exported largely to Ireland and France.

A picture of a 'Bull-bait,' painted in his early career, was well hung at the Royal Academy, and being full of figures, attracted great attention: but Ward heard the visitors remark, "That is by a pupil of Morland;" and from that time he determined to pursue a more distinct and original style, and his study of anatomy under Brooks gave him power to realise works of a much higher character. His first commission was to engrave Sir William Beechey's 'Review.' One of his plates from Rembrandt's 'Cornelius the Centurion,' is especially prized by collectors. In 1794 he was appointed painter and engraver to the Prince of Wales, and for many years was chiefly employed in painting portraits of favourite animals. He afterwards sought to become an Associate of the Royal Academy; but being principally known as an engraver, he did not at first succeed, as he wished to be entered as a painter, that he might eventually rise to be a Royal Academician. He therefore surrendered the fair prospects of a popular engraver for the future fame of a painter, and this at a time when he was earning £2000 a year with the burin. At the suggestion of West and Sir G. Beaumont, he painted several large pictures to make known his skill in that higher branch of art: these were 'The Horse and Serpent,' life size, 'Deer-stalking,' 'Bulls Fighting,' and 'The Fall of Phæton.'

He at last succeeded in establishing his claims to the title of painter, and was elected an Associate in 1807, and a Royal Academician in 1811. Many commissions from noblemen and gentlemen followed, and when, after the battle of Waterloo, the British Institution offered a premium of £1000 for a design commemorative of the victory, Ward sent in a sketch to which the first premium was awarded. From it a national picture was painted for Chelsea Hospital. It was an allegory, and when exhibited at the Egyptian Hall was very severely censured by the public. At that time, however (1820), the trial of Queen Caroline absorbed public attention, and the interest in the great victory had passed away; the exhibition was suddenly closed, and the picture was subsequently hung up at Chelsea Hospital, but eventually it was taken down and rolled up, in which state it has been left ever since. Its dimensions were 35 feet by 26 feet.

Following up this fanciful idea, Ward next painted religious allegories — 'The Star of Bethlehem,' 'The Triumph over Sin, Death, and Hell,' 'The Angel troubling the Pool of Bethesda,' &c., none of which were favourably received, although his scenes of animal and rustic life, intermingled with these more venturesome works, still displayed the abilities of the artist. In 1822 he painted a picture in avowed rivalry with the famous Paul Potter — 'The Bull, Cow, and Calf' (now at the Crystal Palace). A subsequent work, 'The Council of Horses,' is a fine specimen of his skill in that particular style in which he most excelled. This, and another fine picture, his 'View in De Tabley Park,' are in the Vernon Gallery. Three smaller specimens are in the Sheepshanks Collection. He lived to a great age, and continued almost to the last to employ his pencil, with no abatement of spirit, though with enfeebled powers. In 1855 he exhibited for the last time at the Royal Academy—(he was then eighty-six)—a picture entitled 'The Morning Grey, with Cattle of different breeds.'

He died, in his 91st year, on the 17th of November, 1859. He possessed undoubted talents as an artist, although he sometimes attempted subjects beyond his grasp; he was simple and unpretending in manner, and a sincerely religious man. The personal history of many artists is linked with his — for he was the contemporary of many of the founders of the Royal Academy, was brother-in-law of George Morland, father-in-law of Jackson the portrait painter, and father of Mr. G. R. Ward the mezzotint engraver, whose daughter married E. M. Ward, R.A., and is herself an artist of great ability.

HENRY BONE, R.A., was the son of a cabinet-maker at Truro, in Cornwall, and was born there on the 6th of February, 1755. He was apprenticed to a china-manufacturer named Cockworthy, first at Plymouth and then at Bristol, who employed him in painting landscapes and groups of flowers to ornament porcelain, and in making them indelible by the operation of fire. This was his introduction to, and training for, that art of enamel painting in which he became so eminent. In August 1778 he removed to London, and earned a subsistence by making devices for lockets, &c., and painting miniatures in water-colours. Meanwhile he studied to attain perfection in the art of enamel; and, as a first specimen in that style, painted 'The Sleeping Girl' after Sir J. Reynolds. A portrait of his wife, in the same style, exhibited at the Royal Academy in 1780, and an original picture in enamel, 5¼ inches by 4¼, were among the first works by which he acquired a name as an artist. An enamel portrait of the Earl of Eglinton by him was purchased by the Prince of Wales. He continued to copy, on a scale hitherto unattained in enamel, some of Reynolds's choicest works; among these were 'The Death of Dido,' 'Cymon and Iphigenia,' 'Venus,' and 'Hope nursing Love.' Besides these, he copied 'The Venus recumbent,' after Titian; 'Bathsheba,' by N. Poussin; 'La Belle Vierge,'

after Raphael; and an 'Assumption of the Virgin,' after Murillo. A work which excited great admiration was a copy of the 'Bacchus and Ariadne,' by Titian (now in the National Gallery), copied in dimensions never approached by any other enamel painter, 18 by 16 inches. Mr. G. Bowles, of Cavendish Square, paid 2200 guineas for this work. Bone also executed on enamel many of his own miniatures, and a series of portraits of the Russell family from the time of Henry VII., now at Woburn Abbey—a commission from the late Duke of Bedford; also a series of portraits of the principal royalists distinguished during the civil war, for J. P. Ord, Esq., of Edge Hill, near Derby, some of which were completed after his death by his talented son, H. P. Bone. The work which will give him lasting fame, is the series of eighty-five portraits of distinguished persons in the reign of Queen Elizabeth, which he enamelled from the originals in the Royal and other collections, varying in size from 4 to 13 inches. They cost him infinite labour, care, and anxiety, but unfortunately he reaped no pecuniary reward from his labour upon them; they remained in his possession till his death, when he requested that they might be offered to the Government at the small price of £5000, or half their estimated value. The purchase was, however, declined, much to the regret of all true lovers of art, and a collection which would have had a permanent value, as illustrating one of the most interesting periods of English history, was dispersed by auction, and will now be found scattered in the cabinets of collectors who prefer what is beautiful to that which is merely curious.

In 1800, Bone received the distinction of being appointed enamel painter to the Prince of Wales, and he was successively appointed to the same office by George III., George IV., and William IV. He became an Associate in 1801, and a Royal Academician in 1811. For the next twenty-one years of his life he continued to pursue

his art with untiring perseverance, and became the most distinguished enamel painter of his time. In 1831 he was compelled by age to relinquish the pursuit, and he died on the 17th of December, 1834, in his 78th year. He resided at 15 Berners Street, Oxford Street.

PHILIP REINAGLE, R.A., was born in 1749, and was a pupil of Allan Ramsay, the Court painter, under whom he studied portraiture, a specimen of which he exhibited in 1776; but not finding it a congenial employment, he turned his attention to the study of animals, and succeeded admirably in depicting hunting subjects, sporting dogs, shaggy ponies, and dead game. Besides these original works, he was an excellent copyist of the old Dutch masters, and many small pictures after Paul Potter, Berghem, A. Vandervelde, Du Jardin, and others, now regarded as originals by those artists, were made by him. He was also a landscape painter, and assisted Barker in painting his panoramas of Rome, the Bay of Naples, Florence, Gibraltar, Algesiras Bay, and Paris. His reputation, however, rests chiefly on his sporting subjects, and his skill is popularly known by the publication of "The Sportsman's Cabinet, or correct delineations of the various Dogs used in the Sports of the Field, taken from life, and engraved by John Scott." Reinagle became a student at the Royal Academy in 1769; was elected an Associate in 1787, and a Royal Academician in 1812. He died at Chelsea on the 27th of November, 1833, aged 84.

GEORGE DAWE, R.A., was born in Brewer Street, Golden Square, on the 8th of February, 1781. His father, Philip Dawe, an engraver, appears to have brought him up to the same profession, as he is known to have executed in mezzotint, when only fourteen years old, engravings after Graham of 'Mary, Queen of Scots,' and 'Elizabeth and St. John,' besides several other works. With the engraving of the monumental group to the Marquis of Cornwallis

by Bacon, executed when he was twenty-one, Dawe seems to have altogether abandoned this branch of the art, though his productions indicate that he would have taken no mean position among engravers, had he continued to pursue it. In early life he had been apprenticed to a painter in crayons, the father of the celebrated George Morland. With this latter artist he then commenced a friendship which continued undiminished through all the changes and trials of their after lives. In 1794, Dawe became a student at the Royal Academy, and not satisfied with studying from the living model there, he attended the public lectures on anatomy, and practised dissection at home. He studied moral philosophy and metaphysics, and later in life acquired a knowledge of the French, German, and Russian languages. In 1803 he obtained the gold medal awarded by the Academy for the best historical painting, the subject being 'Achilles.' In 1807 he published a "Life of Morland," the friend of his youth, the only work written by him which has issued from the press, although he left in MS. at his decease an Essay on Colours, and several other similar performances.

Dawe's talents were principally displayed in the painting of portraits,—one of which, a whole-length of Mrs. White, the wife of an eminent surgeon, exhibited at the Royal Academy in 1809, elicited great praise; in the same year he was elected an Associate. In 1810 appeared 'Andromache imploring Ulysses to spare her Son.' In 1814 he became a Royal Academician, and on that occasion presented 'The Demoniac' as his diploma work. Among the portraits he painted about this time, that of Miss O'Neil in the character of Juliet (which, being too late for the Royal Academy, was exhibited at his house in Newman Street), attracted especial attention; and the groups of Mrs. Hammersley and her child, and Mrs. Wilmot and her daughter, as well as the portrait of Coleridge the poet, were also much admired. His historical pic-

tures were not numerous, but were all of considerable pretensions. The first he is known to have painted was 'Achilles frantic for the loss of Patroclus,' the work by which he won the Royal Academy gold medal. A scene from "Cymbeline" procured for him the highest premium, 200 guineas, offered by the British Institution for the subject. 'Naomi and her Daughter,' 'The Infant Hercules strangling the Serpent,' and a picture from Coleridge's "Genevieve" followed in the same style. The 'Negro and the Buffalo,' purchased by Mr. Holford, obtained the first premium at the British Institution, where it was exhibited in 1811. The last work of this class he painted was seen at the Academy, and excited considerable interest, both from the nature of the subject and the treatment of it. This picture was, 'The Mother rescuing her Child from an Eagle's Nest,' and was purchased by the Earl of Cassilis. It is said that Dawe made a tour in the Highlands and in Cumberland, taking his canvas with him, in order that his representation of this scene might be a truthful one.

He was now destined for employment both by the Court of England and the Emperor of Russia, and his name and works thus became associated with the events then taking place in Europe, which will always have an enduring place in history. Soon after the marriage of the Princess Charlotte with Prince Leopold, Dawe was honoured with their patronage, and painted several portraits of the Royal couple in all varieties of costume. After the death of the lamented Princess he obtained the patronage of the Duke and Duchess of Kent, and went in the suite of his Royal Highness to Brussels, and thence to the grand review of the allied troops at Cambray, where, and at Aix-la-Chapelle, he painted portraits of the Duke of Wellington, Lord Hill, and several of the most distinguished Russian officers. At this time he was engaged by the Emperor Alexander to proceed to St. Petersburg to paint a collection of portraits of all the eminent Russian

officers who had taken part in the recent war with Napoleon. He returned to England for a short time, and set out on this undertaking in January 1819. On the way, he stopped at Brussels, where he painted the Prince and Princess of Orange; at Coburg, where he made a portrait of the reigning Duke; and at Weimar, where Goethe sat to him, as well as the Grand Duke of Meinengen, and the Emperor's sister. He reached St. Petersburg in the course of the summer, and at once commenced his arduous undertaking. Nine years were occupied in painting some four hundred portraits of Russian officers. For the reception of this grand series, a gallery was especially erected at the Winter Palace, which was first consecrated, and then opened publicly by the Emperor, attended by his chief officers of state. In addition to this great national work, Dawe painted several portraits of the Emperor and of the members of the Imperial family, many of the illustrious persons of the empire as well as private individuals, and made copies of several of the military portraits. In order that the chief of his numerous portraits might be engraved, he induced Mr. Thomas Wright and Mr. C. E. Wagstaff to accompany him, and after their return to England he remained for some years at St. Petersburg, busily employed and amassing wealth, till the sudden death of the Emperor Alexander deprived him of his liberal patron and powerful protector. Dawe then received peremptory orders to quit Russia, which he did at great loss and personal inconvenience, on account of the short time allowed him to arrange his affairs. After his return to England in 1828, he exhibited many of his later works to George IV. at Windsor. In September of the same year he proceeded to Berlin, where he painted portraits of the King of Prussia and the Duke of Cumberland. On his way from that city to St. Petersburg, he caught a severe cold; and in the spring of 1829, after accompanying the Emperor Nicholas to Warsaw, and there painting the por-

trait of the Grand Duke Constantine, he proceeded by medical advice to the sulphur baths of Aix-la-Chapelle. In August 1829, he returned to England, but he gradually sunk, and expired on the 15th of October following, at the house of his brother-in-law, Mr. Wright the engraver. On the 27th of October he was buried by the side of Fuseli in the crypt of St. Paul's; his funeral was attended by the President and other members of the Royal Academy, and by the Russian Embassy in London. He was a member of the Imperial Academy of Arts at St. Petersburg, and of the Academies of Stockholm and Florence.

From his constant employment, his abstemious habits, and by a selfishness and want of generosity by which he was unhappily distinguished, he amassed a considerable fortune. But for some unprofessional speculations in which he was engaged, his property (which was sworn at Doctors' Commons under £25,000) would have been much greater. He was singularly favoured in being able not only to hand down the memorials of his skill in connexion with the important events of his time, but also in being permitted to establish the fame of English art over the whole of the north of Europe. But for this, it is questionable whether his productions in themselves would have raised him to a very high position as a portrait painter, for although he produced good likenesses as to the features, his portraits are not expressive of the character of his sitters. But there can be little doubt that if he had followed the branch of the art to which he devoted his talent early in life, he would have ranked among the best historical painters of his time.

WILLIAM RADMORE BIGG, R.A., was born in January, 1755, and was admitted as a student at the Royal Academy in 1778: he became an Associate in 1787, and a Royal Academician in 1814. He was an intimate friend of Sir J. Reynolds, and through a long life the amenity of his

manners endeared him to a numerous acquaintance. The subjects of his pencil were mostly of a domestic nature, appealing strongly to the sympathies. In all of them, benevolence, or the tender feelings either of parental affection or rustic society, were forcibly portrayed. His 'Shipwrecked Sailor-boy,' 'Boys relieving a Blind Man,' 'Black Monday,' and other similar subjects, have been engraved, and were very popular both in this country and on the Continent. He died in Great Russell Street, Bloomsbury, on the 6th of February, 1828.

Sir Henry Raeburn, R.A., the son of a manufacturer, was born at Stockbridge, Edinburgh on March 4th, 1756. Having lost his parents when only six years old, he was placed in "Heriot's wark," the Christ's Hospital School of Scotland. At fifteen he was apprenticed by an elder brother to a goldsmith. During the time of his articles, he painted miniatures, which were executed in such a tasteful manner as to excite attention, and soon became in general demand. His master, although finding his talent for art destructive of his services as an apprentice, kindly encouraged his tastes, and introduced him to a portrait painter of repute in Edinburgh, named David Martin. By the aid of this artist, he made rapid progress, purchased the remainder of his apprenticeship, and devoted himself exclusively to miniature painting. He had received no preliminary instruction, however, and had many difficulties to contend with; but as his knowledge of art increased, he overcame by perseverance all obstacles, having now the advantage of studying the works of a professed painter. Subsequently, when studying oil-painting, he obtained access to collections of pictures, which opened to his mind many beauties in art beyond those he had hitherto known. In 1779 he made an advantageous marriage, and soon afterwards came to London, where he was much noticed by Reynolds, who advised him to visit Italy, and offered him pecuniary

assistance and letters of introduction to persons there. He acted upon this advice, and remained in Rome and other parts of Italy about three years. At Rome he seems to have profited more by the advice of Byers, a dealer in pictures and antiquities, than by any artists whose acquaintance he made there. In 1787 he returned, and established himself in Edinburgh, where in a short time he became the chief portrait painter, and justified the envious fears of Martin, who had dreaded his rivalry and abruptly terminated his acquaintance with him some years before. He was elected President of the Royal Society of Edinburgh, and was chosen a member of the Imperial Academy of Florence, and of the South Carolina and New York Academies.

In 1812 he became an Associate, and in 1815 a Royal Academician. He now again proposed to remove to London, but was dissuaded from doing so by Lawrence, who advised him to content himself with his supremacy in Scotland, where he could reckon the greater number of the distinguished men of his country either among his friends or sitters. His portraits of the mountain chiefs — the Macdonald, Mackenzie, Campbell, Bruce, Hay, Scott, Duff, Gordon, Douglas, Hamilton, and others — attest the fulness of his practice. In 1821 he presented a picture of 'A Boy and Rabbit' to the Academy as his diploma work. On the visit of George IV. to Scotland, in 1822, Raeburn was knighted at Hopetoun House, and shortly afterwards received the appointment of portrait painter to the King for Scotland, an honour he did not long enjoy, as he died at his house near Edinburgh, on the 8th of July, 1823, aged 67.

Raeburn's style was free and bold, his drawing extremely correct, his colouring rich, deep, and harmonious. The heads of his figures are always kept prominent and distinct, and the accessories, whether drapery, furniture, or landscape, always appropriate, and though carefully executed, never made too conspicuous, or allowed to obtrude

upon the eye. The fidelity of his portraits may be attributed, in part, to his habit of never giving a painting a single touch from memory or conjecture, but always with his sitter before him. But while he could represent with great force and truth men of intellect and genius, he could not realise those delicate conceptions of women of fashion which Lawrence acquired. Among his chief portraits may be mentioned those of Sir W. Scott, Lord Eldon, James Watt, Henry Mackenzie, John Rennie, and Sir F. Chantrey. His full-length pictures of the Earl of Hopetoun, Sir D. Baird, Lord F. Campbell, and other Scottish celebrities, are admirable specimens of portrait painting. He was also a patron of the arts; and his gallery and study were alike open to assist his younger brethren who sought his advice.

EDWARD BIRD, R.A., was born at Wolverhampton, on the 12th of April, 1772. His father was a clothier, and gave his son a fair education. From very early childhood young Bird displayed a strong desire to sketch figures upon the walls and furniture. When still a boy his eldest sister bought him a box of colours; and at the age of fourteen he painted from Miss Lee's "Recess" the imaginary interview between the Earl of Leicester and the daughter of Mary Queen of Scots. As his love of painting was not to be repressed, his father apprenticed him to Messrs. Jones and Taylor, tin and japan ware manufacturers, at a place called "The Hall," at Wolverhampton, that he might ornament and embellish tea-trays, &c.; and he soon excelled all the workmen there in that art. But it was monotonous and mechanical work; and at the conclusion of his indentures, Bird set up as a drawing-master at Bristol, and resolved to take a higher position as an artist. He had meanwhile improved his knowledge of the nature and use of colours, had studied the human form, and made many sketches of natural and domestic scenes; and now he improved himself in the knowledge of art by teaching others.

In 1807, when he had by patient self-discipline become more able to draw to his own satisfaction, he showed some of his works to an artist of taste, who advised him to exhibit them at Bath. They were much admired; and sold for thirty guineas each, whereas Bird had originally marked them at ten guineas. Some very popular works succeeded these—'Good News,' 'Choristers Rehearsing' (bought by William IV.), and 'The Will,' purchased by the Marquis of Hastings. The self-taught artist thus gained rapid distinction; his pictures were sought for, and purchased by eminent collectors; and in 1812 he was elected an Associate, and in 1815 a Royal Academician.

Still greater efforts were soon to be attended by further success. His next work was a historical composition representing the results of the Battle of Chevy Chase, which he treated in the spirit of the fine old ballad, and the original sketch of which he presented to Sir Walter Scott. The finished picture was bought for 300 guineas by the Marquis of Stafford. The same nobleman purchased his next picture, 'The Death of Eli,' for 500 guineas, to which the British Institution added their premium of 200 guineas, as a testimony of their admiration of its excellence. But it had unfortunately been commissioned as a speculation by three merchants of Bristol, who paid Bird £100 each for it—so that all this added wealth became theirs, and not his. So pleased were they with their profits, that they offered him another commission, but he very wisely declined it. The citizens of Bristol, however, were always proud of one who had begun his career as an artist among them. He went to his native town in 1811, and returned to London the next year, occupying his pencil with subjects more within his reach than history—those natural and touching representations of home and social life in which he so much excelled—such as 'The Blacksmith's Shop,' 'The Country Auction,' 'The Gipsy Boy,' 'The Young Re-

cruit,' 'The Raffle for the Watch' (in the Vernon Gallery), 'The Game at Put,' 'Meg Merrilies,' &c. In 1813, he was introduced to the Princess Charlotte, who appointed him her painter, on which occasion he presented her Royal Highness with 'The Surrender of Calais,' one of his favourite pictures. After her untimely end, and the artist's decease, his widow applied to Prince Leopold to lend this work for exhibition with others by him, which he readily consented to do, and gave a donation of £100 towards the expenses.

Bird's later works were in the lofty style which he was so ambitious to attain, but for which he had not sufficient imagination or elevated conception. In this style he produced 'The Fortitude of Job,' 'The Death of Sapphira,' 'The Crucifixion,' 'The Burning of Ridley and Latimer,' and 'The Embarkation of Louis XVIII. for France.' The last was a mere pageant, but required him to obtain portraits of many persons of rank, which involved greater trouble and difficulty than he was able to bear, and he sunk in making the attempt. The picture was never finished; for he died on 2nd November, 1819, suffering greatly from disappointment in respect to this work, and from domestic affliction, in the recent loss of two of his children. He was buried in the cloisters of Bristol Cathedral, three hundred citizens of Bristol following him to the grave. A simple tablet to his memory was afterwards placed in the Cathedral by his daughter.

He was a kind-hearted, generous man, loving truth and regularity in his home, and animated and cheerful in company, until just before he died, when he became dejected from vexation and disappointment. As a painter he was peculiarly happy in the treatment of his subjects. He had great power in seizing character (which he studied from the life, whenever he met with it, often sketching a passer-by in the crowded streets), in furnishing illustrative incidents, and in the employment of episodes suitable to his subjects—although there is, perhaps, little depth of

thought in anything he produced. To the last he neglected to acquire a perfect knowledge of perspective, and was deficient in colour; but his genre paintings will always be admired, when his historical compositions are no longer remembered.

WILLIAM MULREADY, R.A., now a venerable member of the Royal Academy, was born at Ennis, in Ireland, in 1786. He came to England with his parents at a very early age; and some of his boyish sketches shown to Banks, the sculptor, elicited his high praise and encouragement. In his fifteenth year he became a student at the Royal Academy, and made very satisfactory progress; he at first essayed to follow the classic and high historic style, choosing such subjects as 'Polyphemus and Ulysses,' 'Caliban and Trinculo,' 'The disobedient Prophet,' &c., until he found his deficiency in technical skill and knowledge for such attempts, and resolutely applied himself to the study of the best Dutch painters, and made sketches in Kensington gravel-pits, and from other common every-day sources. These labours produced their fruits even in his early pictures, which with all their immaturity of thought, uncertainty of touch, and general incompleteness, showed a true feeling for the simplicity of nature, for truth of colour, and breadth of effect,—qualities displayed in all their force and vigour in his later works. Indeed, in his earliest productions there is a depth and power which is only found in the works of others after a lifetime of severe study. In 1806 he exhibited 'A Cottage' and 'St. Peter's Well in the Vestry of York Minster;' and in the next year 'A View in St. Alban's.' In 1808 'Old Houses in Lambeth,' and 'A Carpenter's Shop and Kitchen,' in the same style, and 'The Battle,' his first figure picture. The next few years showed marked progress in the same effective style. 'A Roadside Inn,' 'Horses Baiting,' 'The Barber's Shop,' and 'Punch' (painted in 1812), were produced in succession.

'Boys Fishing' (1813), and 'Idle Boys' (1815), secured his election as an Associate in November 1815. 'The Fight Interrupted' was his next work; and in February 1816, he became a Royal Academician—a rare instance of an artist attaining both honours in the Academy within a few months.

Thus elevated to a high position in his profession, he still pursued with equal painstaking the course of careful study by which he had attained to fame. His love of colour was early shown, and the same style pervades all his works—the only difference between the earliest and the latest being that of progress. No laxity or feebleness of manner characterises any of his later productions, in which he sometimes follows the pathetic and sentimental, but more frequently the humorous and grotesque. His works, since he obtained the rank of Royal Academician, are well known by engravings, and many of them are public property, by the gifts of Mr. Vernon and Mr. Sheepshanks. 'Lending a Bite,' painted in 1819, was bought by Earl Grey; 'The Wolf and the Lamb,' exhibited in 1820, became the property of George IV. 'The Careless Messenger' was exhibited in 1821; 'The Convalescent' (one of his first efforts in a more poetic style), in 1822; 'The Widow,' in 1824; 'The Origin of a Painter,' in 1826; 'The Cannon,' in 1827, bought by Sir Robert Peel; and 'The Interior of an English Cottage,' in 1828, purchased by George IV. These were followed successively by many admirable works, among which were 'Giving a Bite,' 'The Pinch of the Ear,' 'Open your Eyes and shut your Mouth,' 'The Seven Ages,' 'The Sonnet,' 'First Love,' 'The Artist's Study,' 'Train up a Child in the Way he should go,' &c., many of which are now at South Kensington. In 1840 Mulready designed twenty illustrations for a new edition of Goldsmith's "Vicar of Wakefield," published by Van Voorst. These were so exquisitely beautiful that he was beset with commissions to paint them as pictures. Ac-

cordingly, in 1843, he painted 'The Whistonian Controversy' for Mr. Baring; and 'Burcheli and Sophia,' and 'Choosing the Wedding-Gown' for Mr. Sheepshanks. Happily the nation possesses some of his best works—'The Last in,' 'Fair-Time,' 'Crossing the Ford,' the gift of Mr. Vernon, and several admirable pictures and drawings presented by Mr. Sheepshanks.

In 1848 the Society of Arts commenced a series of exhibitions of "the pictures of some one living artist, his studies and sketches, and engravings from his works;" and those of Mulready were chosen for the first display. A hundred of his paintings, and one hundred and eight sketches, with many of those inimitable studies from the life, in black and red chalk, finished with all the nicety of engraving, by which in early life he laboured to acquire the perfection of correctness in drawing—were thus gathered together, and proved a great triumph, as displaying Mulready's mastery over his art. Few could have borne such an ordeal as that of ranging together before the public eye the work of forty-three years; but in his case it showed how patient labour and study had led him on to growing refinement in taste, delicacy, and grace in expression, and increasing humour, mingled with a pathetic tenderness, which only the poetical conception of a mind full of pure and lofty susceptibilities could conceive, and the power of a master hand in art could depict.

Since this gathering together of his previous labours, Mulready has exhibited few pictures, the last being 'Blackheath Park,' in 1852. He never sought to produce quantity, but to attain to excellence, although a large number of works have proceeded from his delicate and truthful pencil, all rare in originality of subject and treatment, and in careful execution. He is still full of energy and strength, and takes an active interest in the Schools and the affairs of the Royal Academy, and in the profession of which he is so distinguished an ornament. It was on his proposition that the privilege of "varnish-

ing days" was discontinued, in order that all pictures exhibited at the Academy might be put on an equality, whether the works of its members or of others.

ALFRED EDWARD CHALON, R.A., was born at Geneva in 1780, and was descended from a French Protestant family who had settled there after the revocation of the edict of Nantes. In his early youth the family removed to London, and his father obtained an appointment as Professor of French at the Royal Military College at Sandhurst. His sons, Alfred and John, were first engaged in mercantile pursuits; but having a great taste for art, they succeeded in founding "The Sketching Club," which at first consisted of artists and amateurs, and which, during the forty years of its existence, numbered Leslie, Stanfield, Uwins, Cristall, and others among its members. Alfred Chalon's reputation rests entirely upon the portraits, chiefly in water-colours, which during many years hung on the walls of the Royal Academy. They were chiefly of aristocratic ladies, slight and sketchy, brightly coloured, and somewhat mannered in their execution, but sufficiently graceful, effective, and pleasing to render the artist popular, especially as a painter of portraits of ladies of fashion. But, although this was the style of the larger number of the works which he exhibited during many successive years at the Academy, he also painted occasionally in oils, and chose subjects of a more ambitious nature. Among these were 'Hunt the Slipper' (1831), 'Samson and Delilah' (1837), 'Scene from "Le Diable Boiteux"' (1840), 'The Farewell' (1841), 'John Knox reproving the Ladies of Queen Mary's Court,' and 'Christ mocked by Herod' (1844), 'A Madonna' (1845), 'Serena' (1847), 'The Seasons' (1851), and 'Sophia Western' (1857). In all of these his colouring and grouping was effective; but while forming attractive pictures by their character and brilliancy, they scarcely pretended to attain the ideal of historical compositions.

He became a student at the Royal Academy in 1797, was elected an Associate in 1812. and a Royal Academician in 1816, when the fame of his free and sparkling pencil was at its height. He was a member of the Society of Arts of Geneva, and was latterly appointed to the office of Portrait Painter in Water-Colours to her Majesty. He made a very admirable portrait of the Queen, in water-colours, soon after her accession, which has been engraved on a large scale, and was exhibited at the Paris Exhibition, in 1855. He continued to draw and to exhibit to the end of his long life, nor was there much apparent decline in his powers. In 1855, shortly after the death of John Chalon, a collection of the works of the two brothers was made at the Society of Arts, but scarcely attracted the public attention it deserved. Alfred Chalon died in his 80th year, at his residence, Campden Hill, Kensington, on the 3rd of October, 1860, and was buried in Highgate Cemetery. He left behind him a large collection of sketches and drawings, which he offered to present to the parish of Hampstead, on the condition of a suitable building and a curator being found for the reception and care of them. The offer was not accepted, however, and they were subsequently dispersed by auction. Both he and his brother John were intimate friends of C. R. Leslie, who spoke highly of their kindly qualities as private companions, and said that the affection of the two brothers was the strongest he ever witnessed between relations. He formed a high opinion of their powers as artists, stating that he always felt himself in a school of art when in their house, and that he considered Alfred Chalon as long holding the first place among the painters of water-colours in his day.

JOHN JACKSON, R.A., was born at Lastingham, in Yorkshire, on the 31st of May, 1778. His father was a tailor in the village, and brought up his son to the same trade. He had seen the pictures at Castle Howard, which

awakened a love of painting in his heart, and a dislike to the business in which he was engaged; and by the kindness of the Earl of Carlisle, he was permitted to study the works of the great masters in his lordship's possession. He had previously received some instruction in drawing from the schoolmaster of his native village, to whom he had shown some of the heads he had sketched when a mere boy. This worthy man showed a copy he made of one of Reynolds's pictures (the portrait of the father of George Colman), crude as it was, and painted with colours obtained from the store of a house-painter, to Lord Mulgrave, who gave the young aspirant proper materials, and encouraged him to improve by renewed efforts. He now read books on painting, compared nature with the representations of it in the works of the painters he had seen, and studied diligently the method by which they depicted what they saw. He copied Carracci's picture of the 'Three Marys,' at Castle Howard, in his nineteenth year, with such ability that the unexpired portion of his apprenticeship to his father was purchased by Lord Mulgrave and Sir George Beaumont, that he might follow art as a profession. The latter behaved with the greatest kindness and liberality to him; he gave him an allowance of £50 a year, and an apartment in his town house, that he might be able to study at the Royal Academy, where he became, in 1805, a diligent student. This was a noble and generous act, and one by which Jackson profited greatly; for he met at his patron's house almost all the men of taste and genius of the time, and thus made up for all that was defective in his early education and training.

Soon after he took up his abode in London, he was employed in copying portraits to be engraved in Cadell's series of portraits of illustrious personages, which he executed with great truthfulness. He first obtained a name by his blacklead pencil and water-colour portraits, but it was some years before he took his place among the

principal portrait-painters in oils. His first exhibited picture was a portrait of Master H. Robinson, in 1804; in 1806 he exhibited portraits of Lady Mulgrave and the Hon. Mrs. Phipps; the next year he painted the Marquis of Huntly, Lady Mary Fitzgerald, and others. In 1809 he removed from the Haymarket to 54 Great Marlborough Street, and from that time till 1815, when he became an Associate of the Royal Academy, his reputation steadily increased. In this period he exhibited more than thirty portraits, and among them several of members of the Academy. He was created an R.A. in 1817, and was also elected a Member of the Academy of St. Luke, at Rome. A portrait of Canova, painted at Rome, while on a visit to Italy, in company with, and for Sir F. Chantrey, in 1819, excited great attention; but his best work, a masterpiece of art, is his portrait of John Flaxman, one of the thirteen portraits of Academicians above referred to. Lord Dover gave Jackson the commission for this picture, and was a constant friend and patron of the artist. Lawrence greatly admired this portrait, saying that it was "a great achievement of the English School, and a picture of which Vandyke might have felt proud to own himself the author."

Jackson worked with great rapidity, and many illustrations of it are on record. Passavant says he copied, while at Rome, Titian's picture of 'Divine Love' in three days, which would have occupied most artists a month; and that for a wager he once finished five gentlemen's portraits in a single summer's day, and received twenty-five guineas for each of them. Between 1804 and 1830 he exhibited nearly 150 pictures at the Academy, and painted many more, and this during the period when Lawrence, Beechey, Owen, Phillips, and other illustrious contemporaries were in the height of their popularity. His style was masculine, characteristic, and true, without flattery. His colouring was clear and rich, and he sometimes attained that low-toned brightness so much admired in

Sir J. Reynolds's works; but his pictures wanted the delicacy and grace of those of Lawrence. His portrait of Lady Dover, however, is a lovely work, both for its beauty in drawing and splendid colouring, and for the singular grace of manner and delicacy of touch which pervade the whole. A copy he made of the Correggio at Apsley House, 'Christ in the Garden,' he presented to the church of his native place, Lastingham, with £50, to improve the situation in which it was to be placed. He paid an annual visit to this village for many years after he came to London. He was twice married; by his first wife he had a daughter, and by his second (the daughter of James Ward, R.A.) he had three children.

Although he had a large income from his profession, he seems to have spent it in his lifetime, for he, unfortunately, left no provision for his family. Lord Dover, who knew him intimately, said—"In private he could not but be beloved for his singleness of heart, and his simplicity and truth of mind; in all the relations, too, of domestic life, he was exemplary, which is not surprising when we reflect that his actions were regulated by a fervent sense of religion." Thus he lived, esteemed by his numerous friends, and beloved by his family, until his death, which occurred at his house at St. John's Wood, on the 1st of June, 1831,—caused by having taken cold when attending the funeral of Lord Mulgrave. He was buried at St. John's Wood Chapel. His portraits of himself, the late Earl Grey, Sir John Soane, Rev. W. H. Carr, and of Miss Stephens (afterwards Countess of Essex), are in the National Collections.

William Hilton, R.A., was born at Lincoln, on the 3rd of June, 1786. He received lessons from his father, who was a portrait painter, and became, in 1800, a pupil of John Raphael Smith, the crayon painter and mezzotinto-engraver. He entered the schools of the Royal Academy in 1806, and studied anatomy, that he might become a

more complete master of the form of the human figure. In 1803, while still very young, he sent a clever picture to the exhibition, entitled 'Banditti;' in 1804, 'Hector re-inspired by Apollo;' and in 1806, and the next few years, 'Cephalus and Procris,' 'Venus carrying the wounded Æneas,' 'Ulysses and Calypso,' the 'Good Samaritan,' 'John of Gaunt reproving Richard II.,' 'Christ restoring Sight to the Blind,' 'Mary anointing the Feet of Jesus,' and the 'Raising of Lazarus.' These works showed, not only his desire to restore the high historic style of painting, but that he possessed a truly poetic feeling; and that in the treatment of the subjects he chose, he selected those only in which he could realise his own high and noble conceptions, and introduce the most beautiful human forms.

Unhappily, neither his style nor the subjects of his pictures were popular, and very many of the works he painted during his lifetime remained in his possession till his death. Among these were the 'Angel releasing St. Peter from Prison' and 'Sir Calepine rescuing Serena,' both exhibited in 1831. The latter was purchased from his executors by an association of gentlemen, chiefly artists, for 500 guineas, and presented to the National Collection, where are also to be seen three other capital works,—'Edith and the Monks searching for the Body of Harold,' 'Cupid disarmed,' and 'Rebecca with Abraham's Servant at the Well,'—the gift of Mr. Vernon. Other pictures left on his hands were 'Comus,' 'Amphitrite,' the 'Murder of the Innocents,'—the last exhibited by him (in 1838),—and 'Rizpah watching the dead Bodies of Saul's Sons,' which was left unfinished at his death.

He became an Associate of the Royal Academy in 1813, the year in which he painted 'Miranda and Ferdinand bearing a Log.' In 1818 he returned to England from Rome (which he had visited in company with T. Phillips, R.A.), and exhibited 'The Rape of Europa,' an admirable work. In the next year he became a Royal Academician,

and presented as his diploma work 'The Rape of Ganymede,' exhibited in that year. Among his works of this period were 'Venus surprising Diana,' 'Comus with the Lady in the enchanted Chair,' 'Love taught by the Graces,' and 'Christ crowned with Thorns,'—the last-named was bought by the British Institution in 1825. On the death of Fuseli in 1827, he succeeded him as Keeper of the Royal Academy, in which position his singularly mild and amiable manner won the regard of the young students, who marked their high sense of his services by presenting him with a valuable piece of plate. Notwithstanding his great abilities, he would scarcely have escaped suffering from poverty but for the assistance the emoluments of this appointment afforded him. When he fell into ill-health, towards the close of the year 1836, the Royal Academy offered to grant him leave of absence from his duties, and £50 to enable him to obtain rest and change of air, but he declined both.

As a historical painter, he excelled both in design and colouring; his pictures abound with beautiful forms and graceful action. His taste in composition was refined, his colouring harmonious and rich; his drawing was accurate, and his effects of light and shade true and effective: but his works were of too high a character to become generally popular, and the encouragement afforded him by a few judicious collectors, was far from adequate to his need or his merits. One of his most poetical conceptions was 'Nature blowing Bubbles for her Children' (1821), purchased by the late Sir J. Swinburne. Several of his sacred subjects form altar-pieces of churches, one—'The raising of Lazarus'—he presented to the church of Newark, of which town his father was a native, as a mark of respect to his memory. His fancy subjects are generally from classic story, or from Milton and Spenser, his favourite authors. His mythological pictures are always intelligible and easy to be understood, and the fascinating style in which he rendered them, as in those of 'Cupid

Armed' and 'Disarmed,' make them the most pleasing of his works. Very few of his pictures have been engraved, one — 'Una entering the Cave of Corecea' — was the Art-Union subscription plate for 1842. Another, 'The Rape of Europa,' painted for the late Earl of Egremont, was engraved by Charles Heath; and those in the Vernon Gallery, and some others, have been published in the Art-Journal. He died at the house of his brother-in-law, P. Dewint, in Upper Gower Street, London, on the 30th of December, 1839, in his 54th year. A large number of his works were collected for exhibition at the British Institution in 1840.

WILLIAM COLLINS, R.A., was the son of a painter and picture-cleaner, a native of Wicklow, and author, among many other publications, of a novel entitled "Memoirs of a Picture," a poem on the Slave Trade, and a Life of George Morland. His mother was a Scottish lady from the vicinity of Edinburgh, and gave birth to her distinguished son in Great Titchfield Street, London, on the 18th of September, 1788. When a boy, his father's friend, George Morland, allowed him to stand beside him while he was painting, and thus cherished his natural taste for art, and improved his skill in drawing. In 1807 he entered, at the same time with Etty, the schools of the Royal Academy, and sent two small views on Millbank to the exhibition. In 1809 he carried off the silver medal for a drawing from the life, and in that year sent two more pictures to the exhibition: they were 'Boys at Breakfast,' and 'Boys with a Bird's Nest.' Every subsequent year he produced other pictures in the same style, which were exhibited at the Royal Academy or the British Institution.

In 1812 he lost his father, who died in pecuniary difficulties, and his increased responsibilities in having to support his mother and brother, only led to more earnest efforts. In this year he painted 'The Sale of the Pet

Lamb,' perhaps suggested by the disposal of all the household property of his home to pay off his father's debts. For some time he painted portraits to increase the family income, but groups of children engaged in their sports, attracted his chief attention. Thus in 1814 he painted 'Bird-Catchers,' one of the best of his early works, now in the Marquis of Lansdowne's collection at Bowood. Until this time he continued his studies at the Royal Academy, but was then elected an Associate, and began to enlarge the range of his subjects, commencing a series of pictures connected with the haunts and habits of fishermen on the coast. The first of these was 'Shrimp-Boys at Cromer,' exhibited in 1816. Another, 'A Scene on the Coast of Norfolk,' (1818), is now in Sir Robert Peel's collection at Drayton Manor. In 1820 he was elected R.A., and presented as his diploma picture 'The Young Anglers.' For the next sixteen years he continued without intermission to exhibit from three to five pictures of this class annually, and found ready patrons for them, although at only moderate prices. Sir Robert Peel secured 'The Cherry Sellers,' 'Fishermen getting out their Nets,' 'A Frost Scene,' and others. During this period he painted also those charming works 'Happy as a King,' 'Leaving Home,' and 'Sunday.'

The years 1837 and 1838 were spent on the Continent. It was during his stay in Italy that he caught a severe illness, by imprudently sketching in the noon-day sun, which laid the foundation of the disease of which he died. In one of his letters to Wilkie he expresses his admiration of the Raffaelles in the Vatican, and the frescoes of Michael Angelo, which, he says, "so far from disappointing me, surpassed not only all I have ever seen, but all I had ever conceived of these truly inspired men." At the same time Collins was studying the living nature around him in the peasantry of Italy, and the surprise of the visitors to the exhibition of 1839 was great at seeing 'Poor Travellers at a Capuchin Convent near Vico,'

'Young Lazzaroni playing,' and 'A Scene near Subiaco,' by the author of the familiar sea-side views on our own coast. Many similar works to these followed in subsequent years, intermingled with others of a loftier character, chosen from religious subjects. Of these latter, 'Our Saviour with the Doctors,' was the first, painted in 1840, the year in which he visited Germany; followed by 'The Two Disciples at Emmaus,' in 1841, 'The Virgin and Child,' 'A Patriarch,' &c. With his increasing years he grew in deep and earnest piety, and sought to represent the themes on which his thoughts delighted to rest.

He did not, however, desert the subjects by which he had acquired fame, and which he depicted with such a life-like truthfulness, for in 1842 he visited the Shetland Isles to gather fresh materials, and in that and subsequent years he painted 'A Windy Day,' 'Cromer Sands,' 'Shrimpers Hastening Home,' and in 1845 'Meadfoot Bay.' This last was commenced at Torquay, where he went for health, having suffered for months previously from disease of the heart, which increased in its distressing symptoms, although he did not lose his power of painting, or his energy in pursuing it to the end of his life. His last work, 'Early Morning,' painted under much bodily suffering and prostration of strength, is a noble picture, now in the possession of Mr. Gillott of Birmingham. Ruskin says of this work, "I have never seen the oppression of sunlight in a clear, lurid, rainy atmosphere more perfectly or faithfully rendered." Indeed in all his works he exhibited the bright side of life and of nature, and in the contemplation of his pictures the mind finds true enjoyment. He died, after acute suffering, at his house No. 1 Devonport Street, Hyde Park Gardens, on the 17th of February, 1847, in his 59th year. He had previously lived for three years at No. 85 Oxford Terrace. He was buried in the cemetery of the Church of St. Mary, Paddington, where a handsome monument, in the form of a cross, was erected to his

memory by his widow and sons. In 1840 he was appointed Librarian to the Royal Academy, but finding its duties more onerous than he could conscientiously discharge, he resigned the office in 1842.

Collins' pictures are thoroughly English and natural. He studied the simple habits of country children, observed the characteristics of rural and coast scenery, and combined them together so artistically, that a purpose is evident in every group, and an individuality in every scene he painted. There was a sunshine and gladness in all his scenes, the reflex of his own happy spirit, which even in the darkest hours of trouble maintained its serenity, and found comfort, as he tells us, "in looking upward." Form, colour, and distance were all carefully studied; but with all this exactness of detail, there was the breadth and vigour of touch which showed that he had an eye for general effect, and a command over his materials which enabled him to charm the eye of every beholder of his pictures. Several are in the Vernon and Sheepshanks Galleries—'The Shrimpers,' 'Happy as a King,' 'The Stray Kitten,' 'Rustic Civility,' and some Italian scenes among them. All the best private collections in the country contain specimens of his skill. Among his patrons were George IV., the Duke of Newcastle, the Marquis of Lansdowne, the late Lord Liverpool, and Sir R. Peel, Sir J. F. Heathcote, and other able judges of art. In 1822 he married the daughter of Andrew Geddes, A.R.A., and sister of Mrs. Carpenter, the well known portrait painter, by whom he had two sons. The elder, William Wilkie Collins, wrote an excellent life of his father (two vols. 1848), and besides being the author of several popular works of fiction, is a constant contributor to the periodical literature of the present day; the younger, C. A. Collins, is a painter of the Pre-Raffaelite school.

The private personal character of Collins is as honourable to him as his position among English artists; for

those who knew him intimately describe him, "as generous and encouraging to young talent; he was always eager to accord praise—neither jealousy nor envy ever gave the remotest taint to his character; men of note in all professions were proud to be his associates, for he was fitted to take his place among the best of them—his gracious manner and most gentlemanly bearing, no less than his cultivated understanding, exciting the esteem and respect of all with whom he came in contact, for no man was more thoroughly imbued with the gentle and kindly yet manly attributes which excite affection."

ABRAHAM COOPER, R.A., was born in September 1787, in Red Lion Street, Holborn, where his father was a tobacconist, but not being successful he took an inn at Holloway, where, being unacquainted with the business, he lost his property, and was thus compelled to remove his son from school, in his thirteenth year, to make his way in the world. For some time he took part in the equestrian pageants and mimic battles performed at Astley's under the direction of his uncle, Mr. Davis. Making sketches of horses, dogs, and ships, had occupied his leisure hours at school; but it was not till his 22nd year that he made his first attempt at painting, prompted by his desire to possess a portrait of a horse named 'Frolic,' belonging to Mr. Henry Meux, of Ealing, which he had ridden and driven till it became a great favourite with him. He could not afford to employ an artist to paint a picture of the animal, but bought an introduction to oil painting, then (1809) recently published by Laurie and Whittle, and, after attentively studying it, made a picture of the horse far beyond his own expectations, and sufficiently excellent as a work of art to attract the admiration of the owner of the animal, who insisted on adding it to his collection, and who was afterwards a liberal patron of the artist.

From this time, Cooper devoted himself exclusively

and enthusiastically to his profession, and his first success led him to the especial study of animals. The spirited style, characteristic truthfulness, and refined taste which he displayed in his pictures of race-horses, led to his speedily obtaining extensive patronage from the first sportsmen of the day. His pictures of this kind are very numerous, and are found in the collections of the Dukes of Grafton, Bedford, and Marlborough, the Marquis of Stafford, Sir J. Swinburne, Colonel Udney, and others. At the outset of his career he had the satisfaction of seeing many of his works engraved in the "Sporting Magazine."

In 1816 he was awarded a premium of 150 guineas by the British Institution for his picture of 'The Battle of Waterloo.' In 1817 he became an Associate, and in 1820 a Royal Academician—his fine picture of 'Marston Moor,' exhibited in the preceding year, having doubtless led to his attaining this honour. In 1812 he became a member of the Artists' Fund, and subsequently held the appointment of chairman to that institution for five years. For a long period he has been a constant and extensive contributor of pictures of groups of animals, battle scenes of olden times, the sports of the field, &c., to the exhibitions. Two small pictures painted by him in 1818, 'A Donkey and Spaniel,' and 'A Grey Horse at a Stable Door,' are in the Sheepshanks' collection at South Kensington.

The thirty-two painters who were added to the number of Royal Academicians during West's presidentship, and whose career we have thus briefly traced, may be classified generally as five historical, twelve *genre*, eleven portrait, and four landscape; but some of them pursued more than one of these branches of the art.

Six SCULPTORS were elected during the same period (1792–1820), these were, John Flaxman, in 1800; Charles Rossi, in 1802; Nathaniel Marchant, in 1809; Sir Richard Westmacott, in 1811; William Theed, in 1813; and Sir Francis Chantrey, in 1818.

JOHN FLAXMAN, R.A., was born at York on the 6th June, 1755, but was brought to London when not more than six months old. His father was a figure-moulder, and opened a shop first in New Street, Covent Garden, and afterwards in the Strand. It was in this humble studio that the future eminent sculptor received the first impressions of taste for art. A natural weakness of constitution, and a delicacy of health which continued for some years, compelled him to pursue solitary and sedentary amusements, and he thus strengthened his naturally enthusiastic mind by study and thought. As a boy, he was unable to walk without crutches, and while sitting in his father's shop he acquired, in a desultory way, the habit of observing and portraying the forms of the objects around him. He was so fortunate as to attract the notice of the Rev. Mr. Matthew, who occasionally visited his father's shop, observed the delicate boy sometimes reading Homer and sometimes modelling, took him into his house, and introduced him to his wife, a lady of taste and great accomplishments, who took great delight in making the interesting boy acquainted with the beauties of Homer and Virgil, while he would attempt to embody with his pencil such poetic images or parts of the narration as most caught his fancy. By these kind and judicious friends he was encouraged to study the original languages of the classic authors he loved, and though he was chiefly his own tutor, he made sufficient progress to enable him to read the master poets of antiquity, if not very critically, yet with tolerable readiness, to enter into their spirit, and to follow their conceptions. Evidence of this is afforded in his compositions after Homer and Æschylus.

His first commission was received from Mr. Crutchley, of Sunninghill Park, for six classic designs executed in black chalk, the figures standing about two feet high. They were much commended by their owner; and thus encouraged, Flaxman sought admission, in 1769, when in his fifteenth year, as a student at the Royal Academy, and

for a considerable time afterwards supported himself by modelling for different persons, especially for the Wedgwoods. These works were exceedingly graceful, and are now eagerly sought for, although not esteemed as they deserved to be, at the time. In 1770 he exhibited his first work at the Academy, a figure of Neptune, in wax. After obtaining the student's silver medal, he competed for the gold medal with Engleheart, but was unsuccessful. Although he shed tears of disappointment, he was not discouraged, but continued to study and to labour with unabated energy; and by a simple mode of life, found the small remuneration he obtained more than sufficient for his wants. Up to this time he had exhibited thirteen different works at the Academy, but all in plaster, as he had not yet ventured to work in marble.

In the year 1782 he married Miss Ann Denman, left his father's house, and took one of his own at No. 27 Wardour Street. When Sir Joshua Reynolds heard of it, he is reported to have said, "So, Flaxman, I am told you are married; if so, Sir, you are ruined for an artist." Happily, however, his future career fully disproved the President's prediction. Shortly afterwards he executed a monument of Collins, the poet, for Chichester Cathedral, and one of Mrs. Morley, for Gloucester Cathedral. In 1787 he visited Italy, accompanied by his amiable and accomplished wife, to whom he had made known the President's lament on his marriage, and who had determined to help and not to hinder him in his career as an artist. Their residence in Rome was in the Via Felice. There she was ever at his side, aiding him by her knowledge, and advising him by her taste. They loved each other truly, read the same books, thought the same thoughts, and found peace and satisfaction only in each other's company.

While at Rome, Flaxman designed, for Mrs. Hare Taylor, a series of thirty-nine subjects from the "Iliad," and thirty-four from the "Odyssey." For these composi-

tions, since so universally admired as displaying the intellectual power of art, he received the small sum of fifteen shillings each; but he was well rewarded by the fame and the patronage they won for him. For the Countess Spencer he composed a series of thirty-six illustrations of "Æschylus," receiving a guinea for each; for the Bishop of Derry he executed the group of 'Athamas' for £600, and is said to have lost money by the commission. For the accomplished Thomas Hope, he executed the beautiful group of 'Cephalus and Aurora;' for him he also produced the three series of sublime compositions from Dante, amounting to 109 subjects (receiving a guinea for each), viz., 38 from the "Inferno," 38 from the "Purgatorio," and 33 from the "Paradiso."

After a stay of seven years in Italy he returned to England, and took up his abode at No. 7 Buckingham Street, Fitzroy Square. Shortly afterwards he produced his noble monument to 'Lord Mansfield, seated between Wisdom and Justice,' for which he received £2500. On his wife's birthday, 2nd of October, 1796, he presented to her, as a tribute of affection, a book containing forty pen and pencil designs, with poetical descriptions depicting the progress of the Knight of the Blazing Cross, — a Christian hero, conquering by faith, fortitude, and devotion. In early life he had sought the acquaintance of Stothard, and his usual present to his wife on her birthday was a small picture by that artist. In 1797 he was unanimously elected an Associate of the Royal Academy. In January of that year a letter by him appeared in the "Gentleman's Magazine," addressed to the President and Council, in opposition to the proposal made at that time to remove from Rome the fine works of painting and sculpture to form a university at Paris where all nations might study them, in which he argued that as France did not appear to have any claim upon Rome for compensation, as good a plea might be urged with as much reason by any other country in Europe. A second

letter on the same subject subsequently appeared in the same periodical.

In 1797 he exhibited his monument of the Oriental scholar, Sir William Jones, now at University College, Oxford; and three bas-reliefs of subjects from the New Testament—'The Raising of the Daughter of Jairus,' 'Comfort and Help the Weak-hearted,' and 'Feed the Hungry.' These may be considered the commencement of a series of Scriptural compositions intended to show that the simple truths and precepts of the Gospel were fully capable of inspiring the sculptor, and supplying him with appropriate themes for his art. Of the same character are the reliefs for Sir F. Baring's family monument in Micheldean Church, which express the ideas contained in the sentences "Thy will be done," "Thy kingdom come," and "Deliver us from evil." A monument to Mary Lushington, of Lewisham, Kent, is a beautiful illustration of the text "Blessed are they that mourn," representing a mother sorrowing for her daughter, and being comforted by an angel. His groups of 'Come ye Blessed,' 'Lead us not into Temptation,' 'Charity,' and the monuments of the Countess Spencer, and Mrs. Tighe, the poetess, are, like many of his works, full of religious sentiment and fervour—the outward expression of a feeling deeply rooted in his own heart. In more common subjects his conceptions were not so successful as in these lofty themes—his monuments to Nelson and Howe, in St. Paul's Cathedral being far inferior to the works above referred to. His proposal to erect a colossal figure of Britannia, 200 feet high, to commemorate the victories of the British navy, which was to be placed on Greenwich Hill, was treated as a visionary and impracticable scheme, and no attempt was made to carry it into execution.

In 1800 he was elected a Royal Academician, when he presented as his diploma work a marble group of 'Apollo and Marpessa,' fine in conception, but deficient in the delicacy and mechanism of the art, in which he never

greatly excelled. In 1809 he proposed to the Academy a plan for promoting and improving the taste for historical painting, and in 1810 he was appointed to fill the office of Professor of Sculpture, which was instituted in that year at the Royal Academy. In 1811 he commenced the delivery of his interesting and useful lectures on the subject. They were ten in number: English, Egyptian, and Grecian sculpture were treated of in three lectures; science, beauty, composition, style, and drapery, in five more; and ancient and modern art in the two concluding ones of the series. On his first appearance as the new professor he was greeted with loud applause, but his singular gravity of manner, and the calm and unimpassioned tone in which he read his discourses, made them a little heavy; and those who contrasted them with the eloquent harangues of Fuseli, seemed to forget that the proper aim of such lectures is to instruct rather than to excite the students. Campbell said of these discourses, "It is fearfully difficult to be eloquent in teaching art. The floor of didactic language, constructed for the tread of sober ideas, is perilously shaken by the tramp of impassioned enthusiasm. Flaxman is all sobriety of style, and he is blamed for dryness and coldness. There is no such thing as pleasing everybody." Flaxman wrote, besides these lectures, several anonymous contributions to art-literature; among these were a discourse on the genius and character of Banks, a critical description of Romney's works for Hayley's life of the artist, and several articles for Rees' "Cyclopædia."

In 1818 he modelled the 'Shield of Achilles,' afterwards cast in silver gilt for George IV. At this period also he executed 'Psyche' and 'The Archangel Michael and Satan,'—the latter a work of the first order, whether we consider the grandeur of the subject, or the sublime conception with which it is rendered. Up to this period of his life, all had been prosperous and peaceful in the good man's life; he had acquired fame and competence,

and possessed a happy home; but in 1820 he suffered the sad affliction of the loss of his affectionate companion and wife, and thus a blank was created at his own fireside which no outward prosperity could supply. Soon afterwards age and infirmity began to tell upon him, until he died, on the 7th December, 1826, at his house in Buckingham Street, Fitzroy Square. He had been able to continue his ordinary pursuits, although occasionally interrupted by sickness, till within a few days of his death. The last work upon which he was engaged was a bust of John P. Kemble. He was buried in the graveyard of St. Giles's in the Fields, in the Old St. Pancras Road, on the 15th of the same month, and was followed to the grave by the President and several members of the Royal Academy. The following inscription was placed on his tomb: "John Flaxman, R.A., Professor of Sculpture, whose mortal life was a constant preparation for a blessed immortality: his angelic spirit returned to the Divine Giver on 7th December, 1826, in the 72nd year of his age." This is followed by another to the memory of his sister, who died in 1833, aged 65. The best portrait of him is that by Jackson; it conveys a fine idea of his gentle yet firm expression, and of his broad and high forehead, so full of majestic thought. There is a portrait of him by Romney in the National Portrait Gallery, and a statue by Watson in University College.

In his domestic life he was thoroughly happy; he was mild and gentle to all, "the best master God ever made," as his workmen said; generous in all his dealings, and never mean, though always frugal; humble in his own spirit, simple in his dress and habits of life; never gloomy, but always cheerful; weak and fragile in outward frame, but large and strong in soul; enduring pain, but full of "meekness, gratitude, and faith."

As a sculptor, his historical statues have been commended for their fine sentiment, but censured for a degree of roughness in execution. One of his best works of

this class, in addition to those we have already mentioned, is the statue of Sir J. Reynolds in St. Paul's. But his chief works were for the churches—for so forcibly did he embody the poetical passages of the Bible in commemorating the dead, that in monumental sculptures of this description he has never been excelled. These works are very numerous, and are found in the East and West Indies, and in Italy, as well as scattered over this country—so widely did his fame extend. His designs and compositions might be numbered by thousands, and his genius is perhaps more remarkably developed in these drawings than in modelling and executing larger works.

The property he left at his death, sworn at £4000, was bequeathed to his wife's younger sister, Miss Denman, who held possession of all the contents of his studio for twenty-five years, when, feeling that they might worthily be entrusted to the keeping of the Council of University College, she presented them to that institution, and they are now collected in the cupola of the College, which is called in consequence the Flaxman Hall, and contains about 140 working models and casts by one of the most poetic and elevated, as well as the most classic and refined of our English sculptors. In 1861 Miss Denman died, and the drawings and models remaining in her possession have recently been sold by auction. A proposal was made that they should be purchased by subscription, to enable the London University to augment their art-treasures in the Flaxman Gallery, and render them available for public enjoyment and instruction. The late lamented Prince Consort and the Royal Academy headed the list of subscriptions for the purpose, but the amount required was not obtained.

JOHN CHARLES FELIX ROSSI, R.A., was born in 1762, at Nottingham, where his father, a native of Sienna, practised as a medical man, although he was not a licensed practitioner. At an early age he was apprenticed to a

sculptor, named Luccatella, who employed him after his term of apprenticeship was completed as a journeyman, at eighteen shillings a week; but while so engaged Rossi discovered that his own powers were at least equal to his master's, and he demanded higher wages. Although he obtained this advancement, he now felt a desire to try his own abilities in London, and in 1781 became a student at the Royal Academy, that he might qualify himself for a higher position as an artist. In November of that year he obtained the silver medal, and in 1784 the gold medal,—the work for which he gained the latter being a sculptured group, representing 'Venus conducting Helen to Paris.' With this honour he also obtained the allowance of a travelling student awarded by the Academy, and went to Rome for three years in 1785.

On his return to London, he employed himself on classical and monumental works, in a style at once manly and vigorous, but not remarkable for any special excellence. While at Rome he executed a 'Mercury' in marble, and subsequently a recumbent figure of 'Eve;' 'Edwin and Leonora,' 'Venus and Cupid,' 'Celadon and Amelia,' 'Musidora,' and other similar subjects. Sir Robert Peel gave him a commission for a statue of the poet Thomson, and he was employed to execute a colossal figure of Britannia for the Exchange at Liverpool.

But his principal works were the monuments he designed of the heroes of the war, for St. Paul's Cathedral. One to Lord Cornwallis in the nave (opposite to Flaxman's Nelson) is a pyramidal group, the Marquis on a pedestal forming the apex; below him three allegorical figures of Britannia, Begareth, and Ganges, impersonations of the British empire in the East. Another to Lord Heathfield, is a single figure, with an alto-relievo on the pedestal, of Victory coming to crown a warrior on the sea-shore with laurel. Near this is a monument to Captain Faulkner, R.N., killed on board the Blanche frigate in 1795, in which Neptune is represented sitting on a rock catching

the dying sailor, and Victory about to crown him with laurel. In the north transept is a monument to Lord Rodney, a pyramidal group, the Admiral forming the apex, and beneath him Fame communicating his deeds to History. In all of these Rossi followed the taste of the period in which he lived, when mythology was blended with fact, and the simplicity of truth sacrificed to the classic allusions to heathen gods and goddesses, which was then thought not incongruous even in a Christian temple, but which certainly would now be felt to be inconsistent, and a violation of good taste.

In 1798 Rossi was elected an Associate, and in 1802 a Royal Academician. The Prince Regent appointed him sculptor to his Royal Highness, and employed him in decorating Buckingham Palace. He was subsequently nominated sculptor to William IV.; but in his latter years he found little occupation in his profession, and was left to depend chiefly upon the pension which he received from the Royal Academy. He was twice married, and had eight children by each wife. He died on the 21st February, 1839.

NATHANIEL MARCHANT, R.A., born in 1739, was elected an Associate in 1791, and a Royal Academician in 1809. He was also a Fellow of the Society of Arts, gem sculptor to the Prince of Wales, seal engraver to the King, chief engraver of stamps, and assistant engraver to the mint. He exhibited a large number of intaglios, medals, and poetical designs for cameos at the Royal Academy, and was very eminent in the branch of art he followed. He died, much respected, at Somerset Place, Strand, in April 1816, in his 77th year.

Sir RICHARD WESTMACOTT, R.A., was born in London in 1775, and was the son of a sculptor of some eminence in his day. In his father's studio, in Mount Street, Grosvenor Square, he first learnt his art, and in 1793

went to Rome, where he had the advantage of being taught by Canova, and soon proved that he was a careful and intelligent student. In 1791, he won the first prize for sculpture at the Academy of Florence, of which he was elected a member in 1795, and in the latter year he gained the first gold medal from the Academy of St. Luke for a bas-relief of 'Joseph and his Brethren,' the prize being offered by the Pope. He remained about five years in Italy, and on his return to England married the daughter of Dr. Wilkinson, and commenced a very prosperous career in London, at 14 South Audley Street, not far from the residence of his father.

The arrangement of the Townleian marbles in the then new building of the British Museum (old Montague House) was superintended by the young sculptor, a proof that his taste and judgment were at that time publicly recognised. His imaginative works were exceedingly graceful and chaste, poetic in character, and classic in feeling; and will be regarded as among the best of their class produced by modern English sculptors. He followed the old Roman artists in their purity and simplicity of style, approaching almost to severity, rejecting all superfluous ornaments, and endeavouring even in his imaginative subjects to be natural rather than ideal. His knowledge of what constitutes the highest qualities of art, led him to seek to be chaste, dignified, and impressive in his works, rather than to aim at the highest points of grandeur and beauty. In this style are 'Cupid and Psyche,' executed for the Duke of Bedford, and now at Woburn; 'Euphrosyne,' a commission from the Duke of Newcastle; 'A Nymph unclasping her Zone,' the property of the Earl of Carlisle; 'The Distressed Mother' (a duplicate of the monument to Mrs. Warren), executed for the Marquis of Lansdowne; 'A Sleeping Infant,' 'Devotion,' 'A Gipsy,' 'Cupid captive,' and many others less celebrated.

A large portion of his time was occupied in monu-

mental sculpture. In Westminster Abbey are statues by him of Pitt, Fox, Spencer Percival, and Addison; and monuments to the Duke of Montpensier, General Villettes, and Mrs. Warren (widow of the Bishop of Bangor) and her child — the last a very fine and touching representation, which has been twice repeated for private individuals. In St. Paul's are monuments to Sir Ralph Abercromby, Lord Denman, Lord Collingwood, Captain Cook, Sir Isaac Brock, and Generals Pakenham and Gibbs, from his hand. In the old hall of Lincoln's Inn, is a statue of Lord Erskine, by Westmacott, one of Locke in University College, and of Warren Hastings in the Cathedral of Calcutta. Several of our street monuments were also executed by him, as the statue of Fox in Bloomsbury Square; Francis, Duke of Bedford, in Russell Square; and the Duke of York for the Column in Waterloo Place. He modelled the 'Achilles,' in Hyde Park, from the statue at Monte Cavallo, Rome: the pediment of the British Museum was also his work, and portions of the frieze of the marble arch now at Cumberland Gate, Hyde Park; the last being undertaken conjointly with Flaxman and Baily. An alto-relievo exhibited in 1825, entitled 'The afflicted Peasants;' a group in Bronze, 'The Abolition of the Suttee,' for the pedestal to a statue of Lord W. Bentinck; a basso-relievo exhibited in 1820, entitled 'Maternal Affection,' part of a monument erected in Hurst Church, Berks, to the memory of a lady; and a similar ornament to the pedestal of a statue of Addison, representing 'The Muses,' are especially deserving of commendation among his works of that nature.

Westmacott was elected an Associate in 1805, and a Royal Academician in 1811, when he presented, as his diploma work, an alto-relievo of Ganymede. In 1827 he succeeded Flaxman as Professor of Sculpture, an office he held till his death. His lectures, which he continued to deliver annually till 1854, evinced that he was a man of extensive reading and sound judgment. In them he

set forth, in simple yet forcible language, the knowledge he had acquired by the study of the antique, and by the truth and earnestness of his discourses, rather than by any display of eloquence, he gained the attention of the students. He received the honour of knighthood from her Majesty soon after her accession to the throne, and the degree of D.C.L., from the University of Oxford, in 1837. He died at his residence in South Audley Street, on the 1st of September, 1856, in his 83rd year. For twenty years before his death he did very little in his profession, but before that time he had spent a life of great activity, he and Chantrey having for a long period divided the patronage of the public in their branch of art between them. His son succeeded him as Professor of Sculpture at the Royal Academy, in July 1857.

WILLIAM THEED, R.A., was born in 1764. He entered the schools of the Royal Academy as a student in 1786, and at first practised as a painter of historical subjects and occasionally of portraits. Subsequently he proceeded to Rome, where he remained for several years, enjoying and profiting by the friendship of John Flaxman the sculptor, and Henry Howard the talented Secretary of the Royal Academy. The refined tastes of these companions led him to turn his attention to the imitation of the classic models by which he was surrounded in Italy. At Naples he met and married a French lady named Rougeot, with whom he travelled through France, on his way back to England, during the Revolution of 1793.

Arrived in this country, he commenced his new artistic career by designing and modelling, as Flaxman had previously done, for the Messrs. Wedgwood, the famous Staffordshire potters. After some years thus spent, he subsequently obtained an engagement to design for Messrs. Rundell and Bridge, the jewellers, for whom he constructed the models for presentation works in gold, silver, &c. They allowed him a house, and a very hand-

some salary during the fourteen years in which he remained in their employment.

In 1811 he was elected an Associate, and in 1813 became a Royal Academician. On the last-named occasion he presented as his diploma work, 'A Bacchanalian Group,' in bronze. He produced several very interesting and creditable works in sculpture during the last few years of his career; among them a large statue of 'Mercury,' a group of 'Thetis bearing the arms of Achilles,' in bronze, life size (the original of which is in the possession of her Majesty, and a repetition of it in the collection of Mr. Hope); a very beautiful monument of Mr. Westphaling, in the parish church of Ross, Herefordshire; and many other monuments displaying both chaste design and skilful execution.

He died in 1817, when only in his 53rd year, much respected by all who knew him, and leaving a small fortune for the education of his three children. One of these, William Theed, is now practising as a sculptor, and has attained to considerable eminence in his profession, having been largely employed by the late Prince Consort and her Majesty, and by other distinguished art-patrons.

Sir FRANCIS CHANTREY, R.A., was born on the 7th of April, 1781, at Norton, near Sheffield. His father, who cultivated a small property of his own, died when he was a child of eight years old, and his mother married again, and employed her son, it is said, to drive an ass laden with milk-cans to the neighbouring town. His step-father placed him with a grocer, but he displayed such a strong predilection for carving, that he was afterwards bound apprentice to Mr. Ramsay, a carver and gilder, at Sheffield; finding that such work afforded little scope for his taste for real art-workmanship, he employed all his leisure time in modelling in clay, and at length made an offer of £50 (the whole amount of his wealth) as compensation to his

master for the remainder of the term of his apprenticeship, and came to London to study as a sculptor. In 1802 he returned to Sheffield to commence business in his new profession, but he made no progress towards acquiring either fame or fortune till 1809, when he received an order from Mr. Daniel Alexander, the architect, for four colossal busts of Howe, Nelson, St. Vincent, and Duncan, for the Trinity House and the Greenwich Naval Asylum. In the same year he married his cousin, Miss Wale, with whom he received £10,000, and was thus enabled to establish himself in his profession. During the eight previous years he had not gained £5 as a modeller, but he painted portraits in oil, crayon, and miniature, and worked as a carver in wood, and so earned a subsistence.

In 1808 he exhibited a model of a head of 'Satan' at the Royal Academy. From this period he was untiring in his efforts, and continually successful. He had previously tried his fortune at Edinburgh and Dublin, and owed his fame in London to Nollekens, who was so struck with his bust of J. Raphael Smith, sent to the Royal Academy Exhibition in 1806, that he exclaimed, "It is a splendid work; let the man be known, remove one of my busts, and put this in its place." Subsequently the prosperous sculptor did all he could to advance the young artist's interest, but his own genius soon ensured him employment. Among his earliest works were a monument to the Rev. J. Wilkinson, Vicar of Sheffield, and another to the daughter of Mr. Jones of Hafod. His bust of Horne Tooke led to much employment in the same style, and his busts of the Marquis of Anglesea, Earl St. Vincent, Sir Joseph Banks, John Watt, and Lady Gertrude Sloane, followed, besides commissions for a statue of George III. for the Council Chamber of Guildhall, and of President Blair at Edinburgh.

In 1816 he was chosen an Associate of the Royal Academy, and in the following year appeared the exqui-

site group of 'The Sleeping Children' (the daughters of the Rev. W. Robinson), the monument in Lichfield Cathedral, which is universally admired as the beau-ideal of artless beauty and innocent and unaffected grace. This work and the statue exhibited in 1818, of Lady Louisa Russell (a child on tiptoe, pressing a dove to her bosom), now at Woburn Abbey, were both executed from the designs of Stothard. In 1818, Chantrey became a Royal Academician, and presented as his diploma work a marble bust of the President, Benjamin West. In 1819 he proceeded to Italy, where he was elected a member of the Academies of Rome and Florence. Twice previously he had visited the Continent, after the Peace of Amiens, and after the Battle of Waterloo.

From this period orders crowded in upon him beyond his power to execute, and his future life was employed in executing one continued series of monumental works, as he rarely attempted poetic pieces, except those we have already mentioned, and two bas-reliefs from Homer, representing 'The Parting of Hector and Andromache,' and 'Penelope with the Bow of Ulysses.' In bronze, he executed statues of William Pitt, erected in Hanover Square; Sir Thomas Munro, at Madras; George IV., at Brighton and at Edinburgh; and of the Duke of Wellington, at the Royal Exchange. In marble, there are statues by him of Francis Horner, Sir T. S. Raffles, Geo. Canning, Rev. E. F. Sutton, and Sir J. Malcolm, in Westminster Abbey; Washington, at Boston, U.S.; Spencer Percival, at Northampton; James Watt, at Aston Church, Birmingham; Sir E. H. East and Bishop Heber, at Calcutta; Canning, in the Liverpool Town Hall; M. S. Elphinstone and Sir C. Forbes, at Bombay; Bishop Ryder, at Lichfield; and Bishop Bathurst, at Norwich. Among his numerous busts were George IV., William IV., and Queen Victoria; Lord Castlereagh, Canning, Lord Melbourne, Sir R. Peel, and the Duke of Wellington; Sir W. Scott, Wordsworth, Southey, and J. Rennie.

When he first acquired celebrity, he charged 100 guineas for a bust, then 150, till 1822, when the price was raised to 200. Subsequently he modelled a bust of George IV., when the King wished him to increase the price, and insisted that the bust of himself should not return to the artist a less sum than 300 guineas. Chantrey was celebrated for catching the expression of his sitters, and sought to portray the emotions of the mind as well as the form of the features. He treated the unpicturesque modern costume with the least possible injury to the proportions of the human figure; and the fleshy, pulpy appearance he gave to the marble was very striking and effective. His criticisms on his art, and on painting, were judicious and valuable; simplicity and breadth were the characteristics he especially sought and admired; and the circumstance of his sometimes touching upon Constable's pictures, and telling that great painter that he might work upon his busts, illustrates the sympathy in taste and style between the two artists.

He died from disease of the heart, from which he had been suffering for years, on the 25th of November, 1841, and was buried in a vault constructed by himself in the church of his native place, Norton. To the clergyman of that parish he bequeathed £200 per annum, "so long as his tomb shall last, to instruct ten poor boys, and to pay £10 to five poor men and five poor women of the parish selected by him, the residue to go to him for his trouble." In private life, Chantrey was generous, humane, and charitable,—keeping up the most hearty friendship with his brother Academicians, and able to adapt himself to the highest as well as the simplest society. He was liberal to all his professional brethren, and often encouraged their efforts by purchasing their productions. In 1837 he received the honour of knighthood from her Majesty. In 1849 Mr. George Jones, R.A., published an interesting notice of him, entitled, "Sir Francis Chantrey: Recollections of his Life, Practice, and Opinions."

By his will he left the reversion of a portion of his property, at the death or second marriage of his wife, at the disposal, under certain restrictions, of the President and Council of the Royal Academy, for the promotion of British fine arts, in painting and sculpture, including an annuity of £300 for the President, and £50 for the Secretary, payable on the 1st of January in each year. The interest of the residue is to be laid out in the purchase of the works of fine art of the highest merit in painting and sculpture that can be obtained, either already executed or which may hereafter be executed by artists of any nation, resident in Great Britain when they were completed. All purchases must be *bonâ-fide* purchases of finished works, no commissions may be given to artists to execute them, and they must be publicly exhibited for at least one month at the annual exhibition of the Royal Academy. Chantrey's design was thus to form and establish a "public national collection of British Fine Arts, in Painting and Sculpture;" but he expressly stipulates that no part of the money shall be expended in providing a gallery for their reception, as he expected the nation to supply one free of charge upon his estate. Lady Chantrey, however, so long as she remains a widow, has a life-interest in his residuary personal estate, which is estimated at about £2500 per annum, vested in five trustees, including the President and Treasurer of the Royal Academy. In addition to this noble gift, Chantrey left to his principal assistant, Allan Cuningham, £2000, and a life annuity of £100 to him or his widow; also a bequest of £1000 to Henry Weekes, his assistant, in each case on the condition that they completed his unfinished works before they resigned their offices.

Lady Chantrey still survives. She presented the original models of the entire series of Sir Francis Chantrey's busts (a very valuable collection of eminent contemporary portraits), the greater part of his monumental figures, and his studies from the antique, to the University of Oxford,

on the condition that a permanent position should be assigned to them in the Taylor Buildings, where they are now placed, in the Western Sculpture Gallery.

Of the two ARCHITECTS elected during West's Presidentship, we must first speak of that remarkable man, Sir JOHN SOANE, R.A., who rose to eminence and riches from a very humble beginning. The real name of his family was Swan. His father was a bricklayer or small builder at Reading, where he was born on the 10th September, 1753. Dance, the architect, employed him at first as an errand boy or attendant, and afterwards placed him on the rank of a pupil. His sister was also a servant in Dance's family. He subsequently studied with Holland, an architect of some position, and remained with him till 1776. He became a student at the Royal Academy in 1771, and five years afterwards obtained the gold medal for a design for 'a Triumphal Bridge,' which was based, in a great measure, upon that made by Thomas Sandby, to illustrate one of his lectures on Architecture at the Academy. At the recommendation of Sir William Chambers, he was sent to Italy with the allowance granted for three years to travelling students. An octavo volume of "Designs for Temples, Baths, &c.," previously drawn by him, was published in 1778, after he had left England, which sadly detracted from the good opinion entertained of his abilities, many of them being designed in wretched taste, and all of them being characterised by that littleness of manner, and those whims and fancies which distinguished more or less all his after works. His name was spelt "Soan" in this book, and at a later period he took great pains to buy up all the copies which were then in circulation.

During his stay in Italy he studied all the ancient buildings, and made some original designs for a Senate House and a Royal Palace. Mr. Thomas Pitt, afterwards Lord Camelford, met him in Italy, and obtained for him

the appointment of architect to the Bank of England, on the death of Sir Robert Taylor. In 1788 he published a volume of plans and elevations of several country mansions designed by him, in which great pains are taken to attend to the conveniences of the interior arrangements, but little taste or invention is displayed in regard to the general design. By his marriage with Miss Smith, the niece of George Wyatt, a wealthy builder in the city, he became, on his wife's uncle's death, the owner of a very considerable fortune. Subsequently he succeeded to several lucrative appointments—clerk of the works at St. James's Palace in 1791; architect to the Woods and Forests in 1795; and Surveyor to Chelsea Hospital in 1807.

He was elected an Associate in 1795, and R.A. in 1802; and was Professor of Architecture at the Royal Academy from 1806 till his death. A variety of public and private buildings engaged his attention during several years, in all of which a great want of unity of design and purpose was conspicuous, arising apparently from a constant effort at originality, experiments in parts, and successes in details, which left the whole incongruous; while there were serious defects and omissions in other parts. The north-west corner of the Bank of England is his best work, and far surpasses all the rest of his performances. In this work he applied the Tivoli-Corinthian style, which he was the first to introduce into this country. He possessed great ingenuity and contrivance, and succeeded especially in perspective effects, depending upon interior arrangements and minute details; but he never carried out the idea on a definite plan, so as to give unity to the whole work.

In 1828 he published a series of folio plates of designs for public and private buildings, to record his labours as an architect; and in 1832 he issued a description of the house he erected in Lincoln's Inn Fields, which is full of objects of interest, but is a strange jumble of oddities

and eccentricities. He commenced the formation of the museum of antiquities, the collection of pictures, and the library in 1812, and spent large sums upon them during the remainder of his life. By success in his profession, and the property he obtained in right of his wife, he became a wealthy man; and late in life he had a serious and bitter quarrel with his only surviving son, who excited his father's anger by writing a severe criticism on his works in one of the periodicals of the day. Many persons, knowing that Sir John Soane had vowed that he would disinherit his son, hoped to obtain a share of his property; but in 1833 he obtained an Act of Parliament vesting his museum, library, &c. in trustees, for the use of the public after his death, limiting admission to two days a week for three months of the year, by tickets issued by the curator, an officer to be nominated by the Royal Academy, to reside on the premises, with an income provided out of the funds bequeathed by Sir J. Soane, for its preservation and management.[1]

The formation of this museum was the amusement of the chief portion of a lifetime, and cost upwards of £50,000. There are Egyptian, Greek, and Roman antiquities, sculptures and gems, rare books and manuscripts, architectural models, and several valuable pictures; among them, Soane's portrait by Lawrence; the famous 'Snake in the Grass,' by Reynolds; the series of pictures of 'The Rake's Progress,' and 'The March to Finchley,' by Hogarth; a fine work by Canaletti, and others by Turner, Fuseli, Callcott, Eastlake, &c. The house must be seen to be understood; for cabinets, recesses, ceilings, and walls, doing double duty by moveable planes, are all covered and full of articles ingeniously arranged; and these are found in little monk's parlours, crypts, courts, recesses, cata-

[1] Mr. Bailey was the first curator thus appointed, and in 1861, on that gentleman's death, Mr. Joseph Bonomi was selected by the Royal Academy from among the candidates who then offered themselves for the office, to succeed him.

combs, and other apartments as fantastic in shape as in name.

In 1831 Soane was offered a baronetage, but refused it, purposely that his son might not even inherit an empty title from him: he, however, accepted the honour of knighthood for himself. His health and faculties remained unimpaired until the day of his death, which occurred rather suddenly at his house in Lincoln's Inn Fields, on the 20th January, 1837. He was buried at St. Giles's burial-ground in the Old St. Pancras Road, where two tall cypress-trees mark the site of his grave.

Sir ROBERT SMIRKE, R.A., is the eldest son of Robert Smirke, R.A., and the brother of Sydney Smirke, R.A. He was born in 1780, and received from his father a careful training in the knowledge of art. He did not choose painting, however, but architecture as his especial study; and entered the Schools of the Royal Academy in 1796, where he obtained the gold medal in 1799 for his design for "a National Gallery for Painting," &c. He subsequently made a tour in Italy, Sicily, Greece, and Germany, from which he returned in 1805. The first-fruits of this journey were the "Specimens of Continental Architecture," published in folio, in 1806, and his contributions to Donaldson's "Antiquities of Athens," and other works, giving the results of his investigations into the remains of ancient art.

While still a very young man he had opportunities (by the aid of influential friends and patrons) of displaying the talents he possessed, which rarely fall to the lot of genius. His first work as an architect was Covent Garden Theatre, the most important specimen of the Grecian-Doric style which had then been erected in the metropolis. There was a large tetra-style Doric portico, ornamented with sculptures in relief by Flaxman. The interior was altered in 1847 to adapt it for the Italian Opera; and the whole was destroyed by fire on the 5th of

March, 1856. His next work of importance was the Mint, erected in 1811, in the same style, but with a rusticated basement. It is a neat, unpretending, but substantial-looking pile of three stories, having a centre with attached columns supporting a pediment and wings. A more imposing work is the General Post Office in St. Martin's-le-Grand, commenced in 1823, and finished in 1829. It is in the Grecian-Ionic style, making little pretensions to architectural display, except on the side facing the main street, where there are three porticoes, one at each end of four columns, and a centre one of six columns, surmounted by a pediment, all of the Ionic order. While this work was in progress he also erected, in the same style, the College of Physicians and the Union Club at Trafalgar Square. The club-house belonging to the United Service in Charles Street, Regent Street, was designed by him; but being subsequently sold for the use of the Junior United Service Club, it was recently altered to a design of a less sombre character.

In 1830–31 he was employed at the Inner Temple, extending King's Bench walk in the Grecian style, and completing the library in the Gothic. Subsequently he erected King's College as the east wing of Somerset House. The restoration of York Minster, after the fire of 1829, was conducted under his superintendence, and is his chief work in the Gothic style. The Carlton Club was completed by him in 1834, a pseudo-classic structure, which being heavy and unattractive, was subsequently removed to give place to the present very striking and ornamental design by his brother Sydney. In connexion with him, he designed the Oxford and Cambridge Club, completed in 1838, the most ornamental of any of his works.

While all these buildings were in progress, another more important one was making slow progress towards completion. This was the British Museum, one of the largest architectural works of the present century. It was com-

menced in 1823, but from various causes the portico was not completed till 1847. It is of the Greek-Ionic order, carried out externally with great severity, but one of the most imposing Grecian structures in the metropolis. The grand front is 370 feet long, consisting of a central portion with advanced wings. There are 44 columns in the façade, 5 feet in diameter and 45 feet high, resting upon a stylobate 5½ feet high. Westmacott's alto-relievo group fills up the tympanum of the pediment. There was an open quadrangle in the original design 320 by 240 feet, the greater part of which has since been filled up by the noble new reading-room and its connected buildings. Much difference of opinion has been expressed as to the suitability of the building for its purposes, but with the exception of some few internal arrangements which are considered defective, it possesses the dignity and simplicity suited to the objects of a public museum of archæology and natural history; and in many of its apartments, both as to size, height, and lighting, admirably fulfils its purpose.

In 1808 Sir Robert Smirke became an Associate, and in 1811 was elected a Royal Academician. His diploma work was a view of 'The Restoration of the Acropolis of Athens.' He was appointed Treasurer in 1820, and held the office till 1850. He resigned his position as an Academician on 20th of May, 1859, finding that age and infirmity rendered it necessary that he should retire from his profession, and that he was no longer able to fulfil the duties of his position in the Academy with the energy and activity he felt they required. His brother Sydney succeeded to the seat which he vacated. Sir Robert was one of the architects of the Board of Works and Public Buildings, until the office was abolished in 1831, when the honour of knighthood was conferred upon him in acknowledgment of his past services.

The forty members who during the period in which

Benjamin West presided over the Academy, were elected to fill the vacancies existing in the ranks of the Academicians, were no unworthy successors (as we think the preceding outlines of their several lives will have shown), of the original members who established the Academy under Sir Joshua Reynolds, and of those who were afterwards associated with him during his presidentship over the institution.

CHAPTER X.

ASSOCIATES ELECTED DURING THE PRESIDENTSHIP OF BENJAMIN WEST, WHO DID NOT SUBSEQUENTLY BECOME ROYAL ACADEMICIANS.

Painters: J. Downman, G. Garrard, T. Clarke, A. J. Oliver, S. Drummond, G. Arnald, W. Westall, G. F. Joseph, W. Allston.

Architect: J. Gandy.

Associate Engravers: A. Smith, J. Fittler, J. Landseer, W. Ward, W. Bromley.

THE younger artists enlisted into the ranks of the Academy as associates during West's presidentship, have now to be noticed. Among those of this class who did not afterwards attain the higher grade of Royal Academician (15 in number) there were 9 painters, 1 architect, and 5 associate engravers. The painters were John Downman, elected in 1795; George Garrard, in 1800; Theophilus Clarke, in 1803; A. J. Oliver, in 1807; S. Drummond, in 1808; G. Arnald, in 1810; W. Westall, in 1812; G. F. Joseph, in 1813; and W. Allston, in 1818. The only architect was Joseph Gandy, elected in 1803. The engravers were Anker Smith, elected in 1797; J. Fittler, in 1800; John Landseer, in 1806; W. Ward, in 1814; and W. Bromley, in 1819.

John Downman, A.R.A., was a student at the Royal Academy in 1769, and became an Associate in 1795. He devoted himself chiefly to portrait and miniature painting, but frequently exhibited pictures of fancy subjects, such as 'The Death of Lucretia,' 'The Priestess

of Bacchus,' 'Tobias,' 'Fair Rosamond,' 'The Return of Orestes,' 'Duke Robert,' 'Bacchante,' &c. He was a large and constant contributor during many years to the exhibitions of the Academy, and was a man of very superior abilities and qualities of heart. He died at Wrexham, North Wales, on the 24th of December, 1824, and left a large collection of his works to his only daughter.

GEORGE GARRARD, A.R.A., was born on the 31st of May, 1760, became a student at the Academy in 1778, and was elected an Associate in 1800. He seems to have combined painting and sculpture in his practice; for sometimes he was an exhibitor of pictures of horses and dogs, and landscapes, and at others of sculptured busts, bas-reliefs, and monuments. He died on the 8th of October, 1826, at Queen's Buildings, Brompton.

THEOPHILUS CLARKE, A.R.A., was born in 1776, and became a student at the Academy in 1793; he was elected an Associate in 1803. He occasionally exhibited a few fancy subjects, such as 'The Pensive Girl,' and 'The Lovers,' from Thomson's "Seasons;" but his practice appears to have been chiefly confined to the painting of portraits. It is not known when he died, but his name was erased from the list of Associates in 1832.

ARCHER JAMES OLIVER, A.R.A., was born in 1774, was admitted as a student at the Royal Academy in 1790, and became an Associate in 1807. He lived in New Bond Street, and practised there as a fashionable painter of portraits. He exhibited a large number of such works for several years at the Academy. In 1835 he was appointed Curator in the Painting School, but afterwards fell into ill-health, and was maintained principally by aid from the funds of the Academy until he died in 1842.

SAMUEL DRUMMOND, A.R.A., was born in 1770, entered the schools of the Academy in 1791, and was elected an Associate in 1808. His principal occupation was portrait painting, but he also exhibited occasionally Scripture, classic, and fancy subjects, by the engravings from which he was favourably known to the public. He succeeded Oliver as Curator of the Painting School, and was frequently granted assistance from the funds of the Academy in the latter part of his life, although he continued to practise his profession until his death in 1844. His portrait of Sir M. I. Brunel, and a miniature of Mrs. E. Fry, are in the National Portrait Gallery.

GEORGE ARNALD, A.R.A., was born in 1763, and was elected an Associate of the Royal Academy in 1810. He was afterwards appointed Landscape Painter to the Duke of Gloucester, and contributed to the exhibitions compositions from nature, views of tranquil English scenery, and some French landscapes. He died at Pentonville on the 21st of November, 1841, in his 78th year.

WILLIAM WESTALL, A.R.A., was a younger brother of the Royal Academician, Richard Westall, and was born at Hertford, on the 12th of October, 1781. He studied under his brother, and in 1801, on the recommendation of West, was appointed draughtsman to the voyage of discovery undertaken by Captain Flinders in the "Investigator." He was thus employed for two years, until the ship was abandoned, when he was transferred to its companion, the "Porpoise," in which he was wrecked on a coral reef on the north coast of Australia. He was picked up by a ship bound for China, where he remained some months, and then made his way to India, visiting the interior to sketch the most remarkable scenes he met with in that country. On his return to England he failed to obtain adequate employment, and again set sail, this time for Madeira and

the West India Islands. In 1808 he returned to exhibit his collection of water-colour drawings, but the result did not answer his expectations. After the return of Captain Flinders, the Government gave Westall directions to prepare his sketches for engraving with the published account of the voyage, and he also received commissions to paint several views in Australia. Some of these novel scenes attracted considerable attention when exhibited at the Royal Academy in 1812, the year in which he became an Associate, having been previously elected a member of the Water-Colour Society.

For several years after this period he devoted his time exclusively to drawing for engravers, and thus acquired a neatness of style which spoiled the effect of his paintings on a large scale. Among his chief works, those representing the scenery of the English lakes are the most attractive. In that charming locality he obtained the friendship of the "lake poets" Southey and Wordsworth. He also drew and engraved in aquatinta views of monastic ruins in Yorkshire, Oxford, Cambridge, &c. Latterly he painted very little in oil-colours, and contributed very few works to the Royal Academy. In 1847 he met with an accident, breaking his arm, and injuring himself internally, from the consequences of which he never perfectly recovered. He died on the 22nd of January, 1850.

GEORGE FRANCIS JOSEPH, A.R.A., was born on the 25th of November, 1764, and became a student at the Royal Academy in 1784. In 1792 he gained the gold medal for the best historical painting of the year, the subject being a scene from "Coriolanus;" and in 1812 he was awarded a premium of 100 guineas by the British Institution for his picture of 'The Procession to Mount Calvary.' He was elected an Associate in 1813. Subsequently he established himself in his profession as a portrait-painter in oils, and found full employment in this

department of art. His portraits of the Right Hon. Spencer Perceval and of Sir Stamford Raffles are in the National Portrait Gallery. He also painted fancy pictures from Shakspeare, &c. He resided in Percy Street, Bedford Square, and died in 1846.

WASHINGTON ALLSTON, A.R.A., was a native of America, and was born in South Carolina in 1780. In 1796 he entered Harvard College, and in 1801 came to England to study painting at the Royal Academy. In 1804 he went to Paris, and thence to Rome, where he stayed four years, astonishing the artists there by his peculiar effects in colour, obtained by an extensive use of asphaltum, after the manner of Rembrandt. In 1809 he went back to America, and at Boston married the sister of Dr. Channing. He came to England in 1811, and obtained a prize of 200 guineas from the British Institution for his picture, painted in 1812, of 'The Dead Man raised by touching Elisha's Bones,' which was afterwards bought for 3500 dollars by the Pennsylvania Academy of Arts. West praised this picture highly, saying that it reminded him of the highest schools of art of the sixteenth century. Allston's wife died in 1813, which affected him deeply, and his own health became very delicate. The next year he published "Hints to Young Practitioners in the Study of Landscape Painting." In company with C. R. Leslie he again visited Paris in 1817, and was chosen an Associate of the Royal Academy in 1818, in which year he was also awarded a premium of 150 guineas by the British Institution for his picture of 'The Angel Uriel.' From this time until his death, which occurred at Cambridgeport, a village of Massachusetts, on the 9th of June, 1843, he resided in great seclusion in his native country, devoting himself to elegant studies in literature as well as to painting; hence his works are little known in England, as for many years he never contributed a single picture to the Royal Academy. He was long held

affectionate remembrance, however, by many friends in this country, and among them by Coleridge, who said of him that he was gifted with an artistic and poetic genius unsurpassed by any man of his age. Leslie held him in great regard, and describes him as "a most amiable and polished gentleman, and a painter of the purest taste." In the Egremont Collection at Petworth are 'Jacob's Dream,' and 'Elisha;' Mr. Labouchere possesses 'Elisha in the Desert,' and the Duke of Sutherland 'Uriel.' His works are characterised by great imagination, a thorough knowledge of perspective, and of the use of light and shade. Many years ago he published a volume of poems, and about two years before his death an Italian romance entitled "Monalde." A folio volume of engravings, from the graceful and elegant sketches found in his studio after his death, was published soon afterwards in Boston, U.S.

JOSEPH GANDY, A.R.A., was the only architect added to the list of Associates during West's presidentship. He became a student in 1789, was awarded the gold medal in 1790, for his architectural design for a 'Triumphal Arch,' and was elected an Associate in 1803. He was an elder brother of Mr. J. P. Gandy Deering, also an architect, but whose practice was limited to a short period, as he became possessed of a large property many years before his death. Joseph Gandy lived in Greek Street, Soho, and exhibited a large number of architectural designs and drawings at the Royal Academy. He died in 1844.

The five Associate Engravers remain to be noticed. These were:—

ANKER SMITH, A.E., who was born in London in 1759, and educated at Merchant Taylor's School. He was articled, in 1777, to his uncle, Mr. John Toole, an attorney (a brother of the translator of Tasso and Ariosto), in

whose office he amused himself by copying line engravings with a pen so admirably that James Heath mistook them for prints. He was persuaded by him to learn engraving; and after receiving instruction for three years, 1779–82, from an engraver named Taylor, he became Heath's assistant, and worked largely on the plates bearing that engraver's name,—indeed the plate of the 'Apotheosis of Handel,' signed by James Heath, is said to be entirely the work of Smith. In 1787 he was engaged to engrave the plates for Bell's edition of the "British Poets," the "British Theatre," Smirke's illustrations to "Don Quixote," and other small book-plates. At a later period, Boydell also employed him on the Shakspeare Gallery; and one plate, the 'Death of Wat Tyler,' after Northcote, was so much admired that it obtained for him the rank of Associate-Engraver in 1797. He also engraved the plates for Wood's smaller Shakspeare, and for Coomb's works on the "Ancient Marbles and Terra Cottas in the British Museum." His larger works, after Titian, Carracci, and L. da Vinci, bear some resemblance to those of Bartolozzi, and his smaller ones are much esteemed for their beautiful execution and correct drawing.

His private friends admired his simple piety, and correct taste and judgment. He married in 1791, and left a widow, four sons, and a daughter. His second son became a promising pupil of Chantrey's, but died when only thirty-eight; the two younger ones became painters. One of his sisters was the mother of Sir Wm. C. Ross, R.A. He died of apoplexy, in 1819.

James Fittler, A.E., was born in London in 1758, and became a student at the Royal Academy in 1778. Besides book illustrations, he distinguished himself by numerous works after English and foreign masters, chiefly portraits, busts, &c. He was appointed engraver to the King, and executed the plates for Forster's "British

Gallery," many of those for Bell's "British Theatre," and all of those in Dr. Dibdin's "Aedes Althorpianæ," published in 1822, since which time he undertook no important work. His best engravings are 'Lord Howe's Victory' and the 'Battle of the Nile,' both after De Loutherbourg, and the portrait of Benjamin West. He was elected an Associate-Engraver in 1800, and died in 1835.

John Landseer, A.E., the father of Thomas Landseer, the mezzotint-engraver, of Charles, the present Keeper of the Royal Academy, and of the eminent animal painter, Sir Edwin Landseer, was born at Lincoln in 1769. His instructor in the art of engraving was John Byrne, a landscape engraver of much ability. As early as 1793, he attracted notice by some vignettes he executed after De Loutherbourg, and by his line engravings for Bowyer's "History of England," and Moore's "Views in Scotland." He subsequently published a clever series of engravings of animals from the works of Rubens, Snyders, Gilpin, and other artists. He next turned his attention to the history of his art, and the position of its professors. In 1806 he delivered a course of lectures at the Royal Institution, on "Engraving," which were published in the following year, and occasioned some controversy by the peculiar views expressed in them.

In 1806 he was elected an Associate-Engraver of the Royal Academy; and it is said that he only accepted the rank in order that he might be the better able to seek to remove the cause of contention, existing from the first formation of the Academy, in regard to the admission of engravers to full academic honours. As we have seen in a previous chapter, he addressed a memorial to the President and Council of the Royal Academy on the subject,[1] and, after a long discussion, found that he

[1] This document is printed at length in "Pye's Patronage of British Art," pp. 254–57.

could not obtain any alteration in the laws on the subject. From that time he seems to have indulged more in controversy on art than in the practice of it. He commenced the publication of a periodical, which soon disappeared, and, at a later period, another, the "Probe," to oppose the "Art-Union Journal" in its early career, which failed, like its predecessor. In 1817 he communicated to the Society of Antiquaries a paper on "Engraved Gems brought from Babylon," which was printed in their Proceedings; and he afterwards delivered a course of lectures on "Engraved Hieroglyphics," at the Royal Institution. In 1823 he published a volume, entitled "Sabæan Researches;" and in 1834, a "Descriptive, Explanatory, and Critical Catalogue of the Earliest Pictures in the National Gallery," which was a discursive, amusing volume.

He died on the 29th of February, 1852, in his 83rd year, and was buried in Highgate Cemetery. He lived to see his sons rise to eminence, and one of them to occupy a conspicuous place among the artists of Europe. One of Sir Edwi ndseer's early pictures, 'The Dogs of Mount St. Bernai as engraved by his father, and was one of his best works.

WILLIAM WARD, A.E., was the elder brother of James Ward, R.A., the animal painter mentioned in the last chapter, and was his instructor for some time in his early career in art. William Ward was a mezzotinto engraver, and is chiefly known by his transcripts of the works of George Morland, his brother-in-law. He engraved portraits by Reynolds, Jackson, and others, and copied also a few historical pictures. He was elected an Associate-Engraver in 1814, and held the appointment of Mezzotinto Engraver to the Prince Regent and the Duke of York. He lived in Warren Street, Fitzroy Square, and died there, very suddenly, on the 1st of December, 1826. His son, William James Ward, followed his father's style, and

excelled him in ability, although he displayed great skill in his profession.

WILLIAM BROMLEY, A.E., was born at Carisbrooke, in the Isle of Wight, in 1769. He was apprenticed to an engraver named Wooding, in London, and soon attracted the notice of several eminent painters by his works. Among those whose esteem he won, were Fuseli, Stothard, Flaxman, and Sir Thomas Lawrence. Of his early productions, the most popular were the prints in Macklin's Bible, and his copies of Stothard's designs, illustrating a "History of England." He engraved, also, two of Lawrence's portraits of the Duke of Wellington, and one of young Napoleon. Of a different class is his print after Rubens, 'The Woman taken in Adultery.' In 1819 he was elected an Associate-Engraver of the Royal Academy, and was also a Member of the Academy of St. Luke, at Rome. He was employed for many years by the trustees of the British Museum in engraving the 'Elgin Marbles,' from drawings made by Henry Corbould. His son, John Bromley, was also an eminent engraver in mezzotint, but died three years before his father, who survived till 1842.

END OF THE FIRST VOLUME.

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